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LIPPINCOTT'S POPULAR SERIES.

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THE  
THIRD READER

OF THE  
POPULAR SERIES.

BY  
MARCIVS WILLSON.

WITH NUMEROUS ILLUSTRATIONS.



PHILADELPHIA:  
J. B. LIPPINCOTT & CO.  
1881.

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# KEY TO THE SOUNDS OF THE LETTERS,

AND

## CHART FOR PHONIC DRILL.

The VOWELS are **a, e, i, o, u**; also **w** at the end of a syllable (except when silent, as in *tōw*), and **y** at the beginning of a syllable. All the other letters of the Alphabet are CONSONANTS.

### I. Regular Usage of the Vowel Sounds.

SILENT LETTERS ARE IN ITALICS.

ā long	as in	fāte	bāit	āid
ǎ short	"	făt	băt	lăd
a long before r	"	fare	bear	care
a Italian	"	far	bar	calm
a intermediate	"	fast	task	grass
a broad	"	fall	ball	walk
ē long	"	ēve	hēre	pēace
ě short	"	ěnd	hěn	sěll
e obtuse	"	err	her	fern
ī long	"	fīne	fīnd	mīld
ĩ short	"	fīn	fill	mīss
ō long	"	nōte	fōam	tōw
ö short	"	nöt	fönd	ödd
ū long	"	pūre	fūme	sūit
ũ short	"	pūn	fūn	hūnt
u (long oo)	"	rule	rude	brute
ȳ long	"	tȳpe	flȳ	skȳ
ÿ short	"	sÿmbol	nÿmph	hÿmn
w like long ū	"	new	blew	stew
oo long	"	food	moon	stoop
oo short	"	book	cook	foot

Also, **a, e, i, o, u**, and **y**, *obscure*; as in *liar, fuel, ruin, felon, sulphur, envy*.

Diphthongs, **oi** and **oy**, as in *boil, boy*; **ou** and **ow**, as in *out, owl*.



## II. Equivalents. Irregular Usage of the Vowel Sounds.

a, like o in <i>nōt</i> ;	as in <i>what</i>	was	wan
e, like a in <i>fare</i> ;	“ <i>heir</i>	there	where
e, like ā in <i>fāte</i> ;	“ <i>feint</i>	<i>deign</i>	<i>eight</i>
e, like i in <i>pin</i> ;	“ <i>England</i>	<i>pretty</i>	
i, like e in <i>err</i> ;	“ <i>sir</i>	<i>bird</i>	<i>girl</i>
i, like ē in <i>mē</i> ;	“ <i>police</i>	<i>marine</i>	<i>machine</i>
o, like ū in <i>pūn</i> ;	“ <i>son</i>	<i>ton</i>	<i>done</i>
o, like a in <i>fall</i> ;	“ <i>nor</i>	<i>form</i>	<i>ought</i>
o, like long oo;	“ <i>to</i>	<i>move</i>	<i>prove</i>
o, like short oo;	“ <i>wolf</i>	<i>woman</i>	<i>bosom</i>
o, like e in <i>err</i> ;	“ <i>work</i>	<i>word</i>	<i>world</i>
u, like short oo;	“ <i>full</i>	<i>bull</i>	<i>bush</i>
u, like e in <i>err</i> ;	“ <i>fur</i>	<i>burn</i>	<i>hurt</i>
u, like i in <i>pin</i> ;	“ <i>busy</i>		
u, like e in <i>end</i> ;	“ <i>bury</i>		

## III. Consonants.

1. **ASPIRATES.**—F, as in *fife*, *life*; H, in *him*, *hit*; K, in *kite*, *book*; P, in *pipe*, *pin*; S, in *sum*, *hiss*; T, in *rat*, *tool*; SH, in *rush*, *shun*; CH, in *chat*, *such*; TH sharp, in *thick*, *smith*; WH, in *why*, *when*.

2. **SUBVOCALS.**—B, as in *bib*, *ban*; D, in *did*, *bad*; G, in *gig*, *nag*; J, in *jump*, *jug*; L, in *limp*, *lull*; M, in *man*, *maim*; N, in *nine*, *run*; R, in *car*, *rare*; V, in *velvet*, *valve*; W, in *we*, *win*; Y, in *yet*, *yelp*; Z, in *zest*, *haze* (like soft s); Z, in *azure* (like zh); TH, in *this*, *then*.

## IV. Equivalents among Consonants.

C, like k;	as in <i>cane</i>	<i>can</i>	<i>care</i>	<i>call</i>
C, like s;	“ <i>cede</i>	<i>cent</i>	<i>cite</i>	<i>city</i>
CH, like k;	“ <i>chord</i>	<i>chasm</i>	<i>chorus</i>	<i>epoch</i>
CH, like sh;	“ <i>chaise</i>	<i>machine</i>	<i>pacha</i>	
CH, like tsh;	“ <i>charm</i>	<i>church</i>	<i>child</i>	<i>much</i>
G, like j;	“ <i>gem</i>	<i>giant</i>	<i>gender</i>	<i>elegy</i>
G, like zh;	“ <i>menagerie</i>	<i>rouge</i>		
S, like z;	“ <i>has</i>	<i>muse</i>	<i>choose</i>	<i>prism</i>
S, like zh;	“ <i>measure</i>	<i>osier</i>	<i>leisure</i>	
X, like gz;	“ <i>exist</i>	<i>example</i>	<i>exalt</i>	<i>exert</i>
S, like sh;	“ <i>sure</i>	<i>surely</i>	<i>surety</i>	
GH, like f;	“ <i>laugh</i>	<i>tough</i>	<i>enough</i>	
PH, like f;	“ <i>phase</i>	<i>phlox</i>	<i>phantom</i>	<i>phial</i>
QU, like k;	“ <i>pique</i>	<i>antique</i>	<i>oblique</i>	<i>coquette</i>
QU, like kw;	“ <i>quite</i>	<i>quilt</i>	<i>queen</i>	<i>conquest</i>
N, like ng;	“ <i>ankle</i>	<i>anchor</i>	<i>blanket</i>	<i>concord</i>
Z, like zh;	“ <i>vizier</i>	<i>brazier</i>		
X, like ks;	“ <i>box</i>	<i>luxury</i>	<i>exit</i>	<i>exude</i>
X, like z;	“ <i>Xerxes</i>	<i>xebec</i>	<i>xanthic</i>	

## PREFACE.

---

IN presenting to the public this THIRD READER of our new series, we wish it to be viewed in connection with the preceding numbers, as it is intimately connected with them in its plan and principles.

We ask teachers—and all other educators who may take an interest in our work—to examine carefully into the further development of the plan of the Language Lesson Exercises, both oral and written, the small beginnings of which were seen in the First Reader. For examples illustrating the utility of this feature of the books, let them refer to the “Third Series,” beginning on page 49, for the novel and valuable exercises in spelling, and in the reconstruction of easy sentences, which are furnished by the required changes of nouns, pronouns, and verbs, from the singular to their plural forms. We again urge upon teachers the importance of requiring pupils to *write out* these exercises in full. Pupils should become habituated to the *almost constant* use of the pen. As a daily review in connection with each reading lesson, let pupils read aloud, from the book, several of the exercises which they have been over,—reading them as they should be written.

Gradually advancing in these exercises, we have introduced, in this number, a few very simple and brief Language Rules and Definitions; but we should not advise the teacher to require pupils to commit even these few to memory; but, rather, to make use of them merely for reference. Pupils will best learn all that is needful in them by seeing their frequent application.

But we would call special attention, in this number, to an important and leading feature of the series, which here begins to be brought prominently into notice. We allude to the attempt to give increased interest to the whole, by *localizing* events;—by keeping in view, to a considerable

extent, the same persons and characters, throughout the entire series; and by uniting them, through the medium of fictitious narrative, into one harmonious educational drama of real life. In other words, we have proceeded upon the well-known principle that fiction, where it can be made available, without giving it undue prominence, is the most inviting and pleasant avenue to knowledge.

It will be seen that we have employed geographical representation for our groundwork, with its adjuncts of mountain and valley, groves and fields and gardens,—brooks and rivers,—lakes, bays, capes, and islands,—mills and factories and forges,—a village, and schools; all of which are supposed to become, to the pupils, in the progress of the series, localities of pleasant and familiar regard; while it is believed that the many scenes and events of interest connected with them will be rendered all the more vivid and attractive by being made to cluster around a home centre. In this there is, also, the further advantage, that *particulars*, and *known* persons and things, are constantly in the mind of the reader; and it is a well-known principle that such engage the attention, and enlist the fancy, far more effectively than *things in general*, and characters *little known*. The variety of scenery presented in our “Home at Lake-View” is also made available to teach something incidentally—and pleasantly, it is believed—to the younger pupils, of the elements of geography and natural history; while the general plan of the work furnishes frequent opportunities to interweave, with the narrative, not only many fine selections, but, also, suggestions to teachers and pupils, and much practical instruction that we could not have infused with the same interest, in a merely miscellaneous collection, even if we could have found room for it.

And yet, though all the chapters and lessons, after reaching the Second Part of the Second Reader, have, to some extent, an interdependence, we have endeavored to make each one so complete in itself as a reading lesson, that pupils may profitably begin in any part of the series, without being incommoded by not knowing what has gone before.

For the *materials* that we have made available in many of the chapters in which no special credit is given, and which we have either “adapted” to the plan of the work, or have in some instances used with little change of phraseology, we have certainly no desire to claim originality, but

quite the contrary; well knowing that a large amount of wholly original matter from any one writer would be thought to preclude that variety which is deemed essential to a good Reading Book. We cheerfully acknowledge that, from *very numerous* sources, we have received suggestions, and made compilations, and adaptations, as well as selections, for this and the subsequent Readers, with special regard to as great a variety of interesting and useful reading as we could possibly obtain for the purpose in view. The *originality* that we have aimed at has been, to gather in, from a wide range of selection, threads of thought of many hues and colors, and, mingling them with materials of our own, to weave the whole into one harmonious but variegated pattern, that shall combine both fancy and utility. How far we have succeeded in moulding our abundant materials into proper shape for the educational purposes in view, the completed series will best show.

#### ELOCUTIONARY PRINCIPLES.

Instead of encumbering the book with elocutionary rules, which, as we have learned from long experience, are little heeded by either teacher or pupil, we have thought it better to illustrate the correct reading, in occasional passages, by a few indicative marks, or signs, which are well understood by teachers, and which can be made available precisely where needed. As these marks are not extensively used, it cannot be fairly urged against them that they stand in the way of the pupil's exercise of his own judgment, to any injurious extent; while, if they are correctly given, they will certainly be of aid to many a teacher:—and those teachers who think them unnecessary can easily dispense with them.

If the principles contained in the following rule can be fully impressed upon both teachers and pupils, they will be of more avail, in making good readers, than all the technical directions that can be given.

*Rule.*—1st. GET THE FULL MEANING OF WHAT YOU ARE TO READ. 2d. READ EVERY SENTENCE NATURALLY, JUST AS YOU WOULD TELL THE SUBSTANCE OF IT TO OTHERS.

This rule covers the whole subject of emphasis, inflection, tone, time, pitch, etc.

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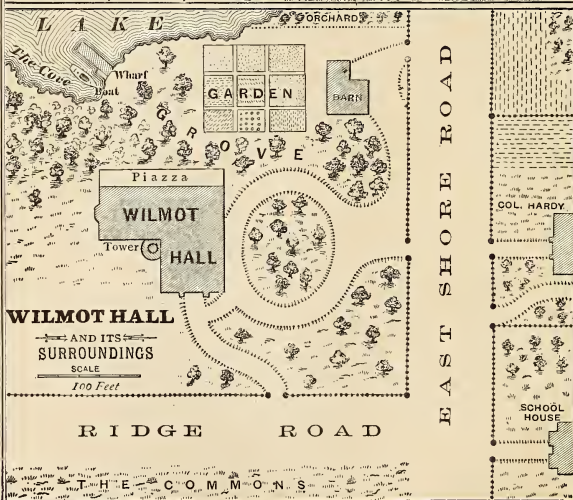
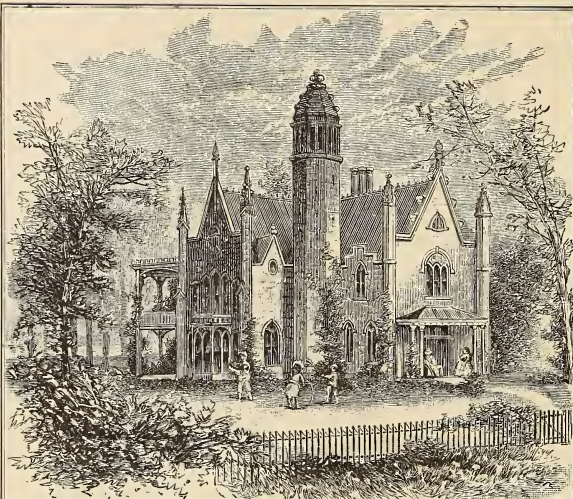
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# THE THIRD READER.

---

## CHAPTER I.

### WILMOT HALL, AND THOSE WHO LIVE THERE.

picture(yur) - beaŭ'ti ful   ōp'po sĭte   coŭs'ins(kŭz'zns)  
Lĕn'a pee      pĕo'ple   grănd'fa ther   Ind'ian(ĭnd'yan)

1. You have been told<sup>a</sup> that Mr. and Mrs. Wilmot live in the large stone house, a picture of which you see on the opposite page; and that Frank, and Lulu, and Eddie, and Uncle Philip, live there, too. But I must tell you more about this place now.

2. This is a very old house. The children think it looks like a castle. Some call it "The Mansion."

---

RULE I.—When anything is quoted by the author, as having been said by another, it is put within what are called "quotation marks," or "double commas," as seen here.

Remark.—When we make *particular* mention of certain words and phrases, we may either put them within these "quotation marks," or in *Italics*, or we may use both. . See the first Oral Exercise, in which the *nouns* spoken of are put in *Italics*, and the *adjectives* within quotation marks, in order to distinguish the one kind of words from the other.

---

ORAL EXERCISE.—Verse 1. What words are here used to describe *house*? (The words "large" and "stone.")—V. 2. What other word is here used to describe *house*? (The word "old.")

---

<sup>a</sup> See page 135 of Second Reader.

Mr. Wilmot says his grandfather built it, and that the family have always called it *Wilmot Hall*. I like old houses, with old names.

3. There is a good road, called "Ridge Road," that runs along south of the house, in front of it; and there is also a road that runs north and south, a little east of the house.<sup>a</sup>

4. The grove that is north of the house, and also to the east of it, is a fine old grove of white-oak and maple trees. The name of the lake near by is *Lake Lenapee*, which is an old Indian name. Some day you can learn more about it.

5. The place where the elder Mr. Wilmot built his house he called *Lake-View*, because there is a fine view of the lake from the house.

6. After Mr. Wilmot had given that name to the place, all the people who could see the lake from their houses said *they* lived at Lake-View also.

7. Mr. Hardy lives just across the road from Wilmot Hall, and Mrs. Hardy and Mrs. Wilmot are sisters. Mr. Philip Middleton, or Uncle Philip, as he is called, is their brother.

8. So Willie and Nellie Hardy are cousins of Frank and Eddie and Lulu Wilmot. "How nice it is," said Eddie, "to have cousins live so near us!"

---

V. 4. What words here describe *grove*?—V. 5. What kind of *view* is here spoken of?

---

<sup>a</sup> See the ground-plan on page 10, and also the Frontispiece.

9. Frank Wilmot is older than Eddie and Lulu; and Eddie is the youngest of all. So Lulu says to Eddie, "Eddie, *you* are the baby."

10. Frank has a beautiful boat, which his father gave to him. It has a prow like the neck of a swan; and so Frank calls his boat "*The Swan*." Do you know what part of the boat the *prow* is?

11. In a little cove where the water is shallow, and the bottom is sandy, Mr. Wilmot has made a wharf for Frank, so that Frank can step into his boat without getting into the water.

12. When Frank goes out on the lake in his boat, either Uncle Philip, or Mr. Wilmot's man Peter, goes with him.

13. As we look through the trees we can see Frank and Eddie on the wharf. The boat is near them. When the boat is not in use it is tied to the wharf.

14. The two boys are looking at a boat a great way off on the lake. "I wonder whose boat it is!"

---

V. 9. Whom does "older" describe?—The word "youngest"?—

V. 10. What kind of *boat* is here spoken of?—V. 11. What kind of *cove*?—What does "shallow" describe?—What does "sandy" describe?

---

DEFINITION I.—An ADJECTIVE is a word used to describe things, or to modify or limit the meaning of nouns and pronouns.

DEFINITION II.—A NOUN is the name of anything.

Be careful to show the pupil that the noun is not the *thing* itself, but only its name. The teacher may aid the pupil in finding *names*, or *nouns*, in the lesson.

says Frank. "Do you think it will come here?" asks Eddie.<sup>a</sup>



15. Then they call out to Lulu. "Lu! Lu! come out here."<sup>a</sup> So Lulu is running out to see what Frank and Eddie are looking at.

16. "I guess it is old Mr. Bramble's boat," says Lulu. "Perhaps he has been across the lake, to the saw-mill."<sup>a</sup>

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<sup>a</sup> Here Mr. Bookmore, the supposed author, *quotes* what the children said. Therefore what they say is embraced within quotation marks.



## CHAPTER II.

## EDDIE AND HIS CHICKENS.

an'swered	snătch'ing	cătch'ing	tōd'dling
Cō'chins	Brăh'mas	Dork'ings	Băn'tams

1. Eddie Wilmot was very proud of his chickens. There were many kinds of them. There were Cochins, and Brahmas, and Dorkings; and some long-legged fowls with names hard to spell; and there were brave little Bantams, too.

2. Uncle Philip had told Eddie that he might call them his own, if he would take good care of them, and give them water, and feed them twice a day.

3. Eddie did take good care of them; and when any of his young friends came to visit him, he was very fond of showing them his chickens, and telling what "the cunning little things" would do.

4. So, one day, when Ralph Duncan, one of Eddie's school-mates, came to play with him after school, the first thing Eddie did was to show Ralph the chickens. "Come and see my chickens," he said.

5. "Are they *your* chickens?" asked Ralph.

"Is it true  
That they *all*,  
Great and small,  
Belong to you?"



6. Eddie answered :—

“All the chickens that you see,  
Uncle Philip gave to me!”



7. “You must be very proud of them,” said Ralph. And Eddie *was* proud of them; for he said, as he pointed to their pretty actions :—

“Would not *you* be proud of them,  
If you had them all your own?

Do just see them!  
See how cunning they have grown.

8. “See the toddling little things!  
See them shake their downy wings!  
Some are scratching up the land;  
Some are sunning in the sand;

---

V. 7. The word “*proud*”?—What kind of *actions* is spoken of?  
—What does “*cunning*” describe?—V. 8. What kind of *things* is  
spoken of? (Continue.)

therefore, write *ba'ker*, *car'ver*, *sha'dy*, instead of "bak'er," "carv'er," "shad'y," etc., without correction from the teacher.]

NOTE.—The words to be changed, in the Written Exercises, to express Past Time, are put in Italics.

### WRITTEN EXERCISE.

1. Uncle Philip *tells* Eddie that he *may* call the chickens his own. [... *told* Eddie that he *might* ...].—2. Eddie *shows* the Cochins, the Brahmas, the Dorkings, and the Bantams, to Ralph.—3. Ralph *thinks* they *are* very handsome.—4. Eddie *speaks* of their pretty actions.—5. They *come* very fast when Eddie *calls* them.

## CHAPTER III.

### THE STORY OF THE BIRDS.

fīeld      turned      a frāid'      cōm'mons      cov'ered  
tried      re pēat'      fēath'ers      cāb'i nēt      at tēnd'ed

11. "Do you think it very strange,  
Far and wide though they may range,  
That they'll come whene'er I call?  
Yes, come running, one and all?"

12. "Let me try them, and you'll see  
What a *rushing* there will be.  
'Chick a chick! Chick a chick!  
Don't you see they hear me quick?"

13. "O, the pretty little things!  
Do see how they flap their wings!"



therefore, write *ba'ker*, *car'ver*, *sha'dy*, instead of "bak'er," "carv'er," "shad'y," etc., without correction from the teacher.]

NOTE.—The words to be changed, in the Written Exercises, to express Past Time, are put in Italics.

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1. Uncle Philip *tells* Eddie that he *may* call the chickens his own. [ . . . . *told* Eddie that he *might* . . . ].—2. Eddie *shows* the Cochins, the Brahmas, the Dorkings, and the Bantams, to Ralph.—3. Ralph *thinks* they *are* very handsome.—4. Eddie *speaks* of their pretty actions.—5. They *come* very fast when Eddie *calls* them.

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fiëld      turned      a fräid'      cöm'mons      cov'ered  
tried      re pēat'      fëath'ers      cäb'i nēt      at tënd'ed

1. Ralph Duncan lived beyond "The Commons," near the village. He was a very bright little boy. His father was a cabinet-maker, who had a shop near his house.

2. Ralph's mother always had him read over his lessons to her, or repeat them to her, before he went to school. At these times she taught him a great many useful things.

ORAL EXERCISE.—V. 1. What kind of *boy* is spoken of?—V. 2. What *things*?

3. But Ralph, like most other little boys, sometimes got tired of his lessons; and if he could not read so well as some older boys, *sometimes* he did not want to read at all.

4. One day he said to his mother, "I can never read so well as Robbie Brown can; I can not say this lesson so well as *you* say it; and so I do not want to read any more: I do not want to study any more lessons."

5. Then his mother told him this story of the birds. She said to him:—

"Four little birds  
Were at rest  
In the nest:  
But the nest  
Was so high,  
They were afraid to fly.



6. "But when the mother bird saw that they were covered with pretty feathers, and that their wings were almost fully grown, she sung a song for the little ones; and she sung the same song all the day long. This is the mother bird's song:—

---

V. 3. What *boys* are first mentioned?—What *boys* are next mentioned?—V. 4. What *day*?—What *lessons*?—V. 5. What *birds* were in the nest?—V. 6. What *feathers*?—What *wings*?—What are these describing words called?

[Occasionally the spelling-lesson includes words that are to be found only in the changed form of verbs in the Written Exercise.]

7. 'Little birds!  
If you *try*,  
By and by  
You can fly  
As well as I.'



8. "So the little birds *did* try; and at first they flew from limb to limb of the tree, close by their nest;—and all the time their little wings grew stronger.

9. "Then the mother bird led them a little farther from home each day. At first she flew from tree to tree in the garden, all the time singing her merry song. At length, one day, she flew off to the woods, and the little ones went with her.

10. "And so they all flew away, to spend the warm summer days in the green fields, and in the shady groves. When I saw them last, they were all full-grown birds, and could fly just as fast and as far as the old ones."

11. When Ralph's mother had told this story, she turned to her little boy, and said:—

"And now, my little man',  
As you listen to my words',  
Learn a lesson from the birds':—  
In your study, work, or play,  
Hour by hour, and day by day',  
Let it always be your plan.  
To do the *best* that you can,  
So that *you*, when older grown',  
May have strength to go alone!'"

12. Ralph never forgot this lesson about the birds; and when, after this, he had a hard lesson to learn, he said, "I will *try* to learn it."

13. And when he grew up to be a man, and had something to do which seemed *very* hard, he often said to himself, "*I will do the best that I can.*"

14. And don't you think he did succeed? We shall see.

---

WRITTEN EXERCISE. [See *First Series*, p. 18.]

1. At first the little birds *are* afraid to fly.—2. Soon their wings *grow* stronger, and they *try* to fly.—3. At last they *fly* away to the green fields and shady groves.—4. Ralph *listens* to his mother's words.—5. He *learns* a lesson from the story of the birds.

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## CHAPTER IV.

### THE HIVE OF BEES.

stung    built    teas'es    hon'ey    cöl'um bīne  
drēa'ry    wēa'ry    lēv'ies    līl'ies    dāf fa dīl'lies

1. "Did you know," said Mrs. Wilmot to little Eddie, "that your papa had a hive of *bees* sent home last week?"

2. "A hive of *bees*?" said Eddie. "Where are the bees? Will not the bees *sting* me?"

3. "They are out on the other side of the grove,

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ORAL EXERCISE.—V. 1. What *Eddie* is spoken of?—V. 3. What *side*?



near the garden. If you do not go too near them, and do not tease them, they will not sting you. We



will go out and look at them, and see if they have gone to work."

4. As soon as Eddie saw them, he said, "Why do they keep coming out of the hive, and then fly away?"

5. "They start out every pleasant morning," said his mother, "and they fly away to the fields and the gardens, where they can find the sweetest flowers. And they keep going and coming all day.

6. "They are always busy," she said; "and that

---

V. 5. What *morning*?—V. 6. What does the first "busy" describe?—The other two?—The word "lazy"?

is why we say, when *people* are very busy, 'They are as busy as bees.'<sup>a</sup> The bees know what kind of work they have to do. They never get lazy."

7. "But why do they go to the fields and the gardens?" asked Eddie.

8. "They go there to gather that mealy, dusty pollen, that you have seen in the inside of flowers; and this they take to the hive and make into wax. From the flowers they gather honey, also. You know what that is."

9. "What do they do with the *wax*?" asked Eddie.

10. "With the wax they make the honey-comb; and they make it full of little open cups, or cells; and then they fill the cells with honey. Sometimes they go miles away, to find the sweetest flowers."

11. "I should think such little things as *bees* would get *lost* when they go so far," said Eddie.

12. "O no, they never get lost," said his mother; "and they fly back to the hive in a straight line. That is what is called a *bee-line*."

13. "Now I know what Ralph Duncan meant the other day," said Eddie. "When Ralph's dog followed him to school, Ralph picked up a stick, and

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V. 8. What kind of *pollen* is spoken of?—V. 10. What kind of *cups*?—of *flowers*?—What are these *describing* words called?

---

<sup>a</sup> RULE II.—When one quotation is introduced within another, the included one is embraced between single commas, as here shown.

In the 6th verse is an example of a quotation within a quotation. What other example in this chapter?

said, 'Skip! if you don't make a bee-line for home, I'll give you a whipping.' Then Skip ran *straight* home."

14. "I will read you some verses from one of your story-books, about the bees," said his mother. "The lady who wrote them must have loved bees. This is what she says about them."

*The Song of the Bee.*

15. Buzz-z-z-z-z—buzz!  
This is the song of the bee.  
His legs are of yellow,  
A jolly good fellow,  
And yet a great worker is he.

16. In days that are sunny  
He's getting his honey;  
In days that are cloudy  
He's getting his wax:  
On pinks and on lilies,  
And gay daffadillies,  
And columbine blossoms,  
He levies a tax.

17. Buzz-z-z-z-z—buzz!  
From morning's first gray light,  
Till fading of daylight,  
He's singing and toiling  
The summer day through.

Oh! we may get weary  
 And think work is dreary:  
 'Tis harder by far  
 To have nothing to do.

Marian Douglas.

WRITTEN EXERCISE. [See *First Series*, p. 18.]

1. Where *are* the bees?—2. The bees *sting* those who *tease* them.—3. The bees *go* after pollen and honey.—4. The bees *fly* far from home, and *come* back in a straight line.—5. The bees *build* honey-combs, and *make* cells in them.—6. The bees *work* all summer.

EXPLANATION.—Certain words are used in place of nouns. Such words are called *pronouns*.

DEFINITION III.—A PRONOUN is a word that is used in place of a noun.

ADDITIONAL ORAL EXERCISE.—V. 1. Who is meant by the word “you”? (Eddie.)—Then what is “you” used in place of? (In place of the name “Eddie.”)—V. 2. Who is meant by “me”?—V. 3. Who is meant by “you”?—What are meant by “them”?—By “they”?—V. 4. By “them”?—By “they”?—V. 5. By “they”?—Who is meant by “his mother”? (Eddie’s mother.)—What words in this exercise are *pronouns*? Why?

## CHAPTER V.

### THE SQUIRREL THAT STOLE WALNUTS.

thiēf	chăt'ter	spūt'ter	bīt'ten	wal'nūt
threw	fröl'ic	caught	cār'ried	chīp'monk
sau'cy	whisked	rūn'ning	scōld'ing	squir'rel

1. “Lulu! Lulu! Come here. Come still.”

“What is it, Eddie? What do you see?”

"As sure as you live, there's a squirrel up in a tree in the grove!" said Eddie.

2. "O no! it must be a chipmonk. I have seen a chipmonk in the grove, before."

"No, it is not a chipmonk," said Eddie. "It has a long bushy tail."

3. "There! There he is, Eddie! He is up in the walnut tree. It must be a chipmonk."

"Chipmonks do not often climb trees.—I see him! It is a red squirrel!"

4. "O, Eddie! He is after those walnuts!" Let us just keep still, and watch him."

"Did you see that, Lulu? Did you see that walnut fall?"

5. "What made it fall? Did the squirrel shake it off?"

"No; he *bit* it off. He bit off the stem. That is why it fell."

6. "See him out on the end of that limb now. There! He has bitten off another walnut. Did you see that, Eddie?"

7. "Keep still, Lulu. He sees *us* now. He is coming down the tree, head first. Now he stops!"

---

ORAL EXERCISE.—V. 1. What is meant by *it*? (The thing seen, whatever *it* may be.)—V. 2. By *it* in this verse?—V. 3. By *he*, *it*, and *him*, in this verse?—V. 5. By *it* in this verse?—V. 6. By *him*, and *he*?—V. 7. Who are meant by *us*?—Who is meant by *him*?

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<sup>a</sup> The *shag-bark*, or *hickory-nut*, is here meant, as it is very generally called "walnut." But the true walnut is the *black walnut*.

Hear him chatter! See him shake his bushy tail at us!"



8. "He is scolding us. He does not like us. He wants us to go away," said Lulu.

"But he is not much afraid of us," said Eddie. "There! down he comes."

9. "And he has picked up a walnut, and is running off with it," said Lulu.

"Let us follow him," said Eddie, "and see where he goes with it. He will take it to his home, and then we can see where he lives."

---

V. 8. Who are meant by *us*?—V. 9. By *he*, *it*, and *we*?



10. So Eddie and Lulu ran after the squirrel. The squirrel ran along on the ground, with the walnut in his mouth.

11. Then he ran on the fence by the side of the road, until he came to the old Oak Tree. Then he whisked up the tree like a flash, with a saucy chatter as he did so.

12. There was a hole up in the tree, where a limb had been broken off; and into the hole the squirrel ran, out of sight.

"That is his home," said Eddie; "and there he means to stay, and live on walnuts, all winter."

13. "And he means to have a nice lot of them, too," said Lulu.

14. Just then the squirrel came out of his hole; and, seeing Eddie and Lulu looking up at him, he ran out on the end of a dry broken limb, curled his bushy tail up over his back, and began to chatter and sputter at them again. <sup>an to call Uncle Philip to come</sup> Philip! see it now!" he said. <sup>so big as my fist; and I could</sup> it."

15. "O, you saucy fellow, you!" <sup>it rolling,"</sup> said Willie; "and said Eddie. "Are <sup>at both of us can hardly move</sup> you going after <sup>ling; and now see what a big</sup> walnuts again, you little thief? <sup>of it."</sup> You think they *belong* to <sup>What ground is spoken of?—What yard?</sup> <sup>What does "big" describe?</sup>

16. Then Eddie picked up a stone to throw at him; but Lulu caught hold of his hand. "Stop! stop! Eddie," she said. "Why do not the walnuts belong to him, just as much as they belong to us?"

Eddie could not tell.

17. "Let him have all the walnuts he wants," said Lulu; "and then we will call him *our* squirrel."

18. "And if he eats the walnuts we *give* him, he will not *be* a thief, will he?" said Eddie, as he threw down the stone.

19. When they told Uncle Philip what they had seen, he said he would tell Frank, and the man Peter, not to harm the squirrel, and not to drive him away.

20. So the squirrel took all the walnuts he wanted, and carried them up to his home in the hole of the tree. Every day in winter he

8. "He is scolding us. Heave. He wants us to go away," said I \_\_\_\_\_

"But he is not much afraid

"There! down he comes." *First Series, p. 18.]*

9. "And he has picked up a nut from the tree.—2. He is running off with it," said Lulu. 3. He *thinks* it belongs

"Let us follow him," said Eddie's hand, and *does* he goes with it. He will take it. So the squirrel *takes* then we can see where he lives." to his home and *eats*



## CHAPTER VI.

## THE SNOW-BALL—"KEEP IT ROLLING."

grew	began'	les'son	ün'cle(üng'kl)
taught	stopped	tĩng'ling	wom'en(wĩm'en)

1. One day in winter, when snow covered the frozen ground, and it had begun to melt a little in the sun, Eddie Wilmot and his cousin Willie went out into the front yard of Wilmot Hall, and began to roll a little snow-ball in the snow.

2. Just then Uncle Philip came along, and stopped a moment before going into the house. "That is right, boys," said he. "*Keep it rolling*, and see how big it will grow."

3. So they kept it rolling; and in a little while Willie said, "See how big it is now! It is as high as I am!"

4. Then Eddie ran to call Uncle Philip to come and see it. "Uncle Philip! see it now!" he said. "At first it was not so big as my fist; and I could toss it up and catch it."

5. "But we *kept it rolling*," said Willie; "and now it is so large that both of us can hardly move it. We *kept it rolling*; and now see what a *big thing* we have made of it."

6. "That is just the way to do, boys," said Uncle Philip. "You can learn a good lesson from the snow-ball, boys. Don't forget it. *Keep it rolling.*"



7. Yes, Uncle Philip was right. This world is a place for *work*. You must never stand still, and *wait*, and *wait*. That is not the way to grow to be good, or great, or rich, or wise men and women. Move on. "*Keep it rolling.*"

8. When you go to school, and have learned *one* lesson, move on, and learn the next. When you have read *this* book, move on, and read the next.

---

V. 6. What kind of *lesson* is spoken of?—V. 7. What words describe *men* and *women*?—V. 8. "Next" what?

9. *Read ! read ! and study ! study !* Read all the good books that you can. Then you will grow, as the snow-ball grew,—by *moving on*.

10. Work when you work. Play when you play. What you *try* to do, do as well as you can. So, push on, boys and girls ! “*Keep the ball rolling.*”

11. *Keep it rolling* : That’s the way’ :  
Roll for work’, or roll for play’ :  
Whether work or play be in it’,  
Do it well when you begin’ it.

12. Push’ it ! Push’ it ! How it grows’ !  
Larger, larger, as it goes.  
*Keep it rolling* :—Only see !  
That’s the way for you and me.

13. Just as Uncle Philip was going into the house, he heard Eddie and Willie’s clear and merry voices singing the following lines. They were part of a song which the boys had learned to sing at school. They told not only how the *snow-ball* grew, but how *good deeds* grow, also.

14. Small at first ; but how it grows !  
What care we for frosted nose,  
Ruby fingers, tingling toes ?—  
*So keep the ball a-rolling.*

---

V. 9. What kind of *books* ?—V. 13. Kind of *voices* ?—What *lines* ?—What *deeds* ?—V. 14. What adjective describes *nose* ?—*Fingers* ?—*Toes* ?

15. From a single flake it grew :  
Hour by hour, so fair and true  
Grow the good deeds that we do ;—  
*So keep the ball a-rolling.*
- 

### LANGUAGE LESSONS. SECOND SERIES.

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COMBINE IN ONE SENTENCE, OR PERIOD, THE SEVERAL SHORTER SENTENCES EMBRACED WITHIN EACH PAIR OF BRACKETS, AND PUT ALL IN PAST TIME.

NOTE.—The words to be changed to express *Past Time* are put in *Italics*.

Let the teacher aid the pupils, orally, in the Exercise, before they attempt to write it.

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### WRITTEN EXERCISE.

1. [*It is* a cold day. *It is* winter. The snow *covers* the ground.] Change to, "*It was* a cold day in winter, and the snow *covered* the ground."—2. [Eddie and Willie *go* out. They *begin* to roll up a big snow-ball.] 3. [The snow-ball *is* small at first. The boys *toss* it up. They *catch* it.]—4. [*It grows* to be a big thing. *It teaches* them a good lesson.]—5. [The boys who "*keep* the ball rolling" *grow* to be good men. They *grow* to be great men. They *grow* to be wise men.]

---

## CHAPTER VII.

## SPRING HAS COME AGAIN.

could      friēnd      through      swēēt'ly      gēn'tle  
 dāi'sy      crō'cus      wīl'lōw      bāb'bles      verān'da

1. Yes, Spring has come again, and so have I come back to Wilmot Hall, to visit my friends there. Mr. Wilmot has given me a room at the north-west corner of the house. From my north window, which opens on the upper veranda, I can look over the lake, and far beyond, and up to Mount Alto in the distance. Mr. Wilmot says to me, "Mr. Bookmore, you know that is to be *your* room, as long as you will stay with us."

2. I had been in the great city all through the long winter; and now I was glad to get out into the country again.

3. Then I said, "I shall stay here as long as I can, for I like to live away from the smoke and noise of the great city."

4. As I walked through the grove, I heard a bluebird say, "The snow is gone! The snow is gone!"

5. Then a robin in the garden sung out—O how sweetly!—"Winter is over! Winter is over!"

6. "Yes," I said—and I spoke out aloud, too—

---

ORAL EXERCISE.—V. 1. Who is meant by *I*? (Mr. Bookmore.)—By *me*?—Whose window is meant by *my* window?

“The *birds* know, as well as I do, that summer is near by.”

7. Then, as I went along by the Cove, I said to myself, “The warm sun comes out; the gentle rain comes down; and the grass comes up again as green as ever.

8. “The brook babbles again, as happy as ever; and the ducks have gone out to swim in the warm water of the lake, for the cold ice is gone. And see! see! Lulu’s *swan* is there, too!

9. “The crocus has put on his yellow hood; the pussy-cat willow blooms, just as it did when I was a boy; and the daisy lifts up its head on the lawn.

10. “The birds, and the grass, and the brook, and the leaves, and the ducks, and the swan, and the crocus; and the willow, and the daisy, are glad—*very* glad. All things are glad that Spring has come again.”<sup>a</sup>

11. As I was walking along very fast, I saw the man Peter out in the garden. Without stopping, I called out to him, “Peter, now is the time to dig up the soil, and make the garden-beds, and plant the seeds.”

---

V. 9. Whose is meant by *his*?—By *its*?—Who or what is meant by *it*?—By *I*?—V. 11. By *him*?

---

<sup>a</sup> Here Mr. Bookmore quotes from what he himself said. It is a quotation, all the same.

RULE III.—When a quotation embraces several separate paragraphs, or verses, the double comma is placed at the beginning only of each quoted paragraph or verse, and at the ending of the entire quotation. See verses 7, 8, 9, and 10.

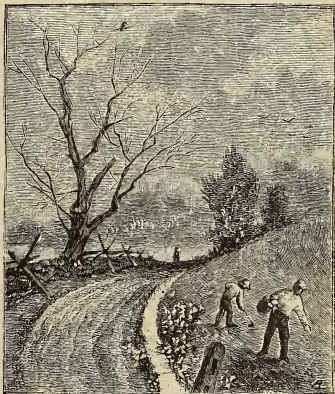
12. Peter looked up, and said, "Yes, sir, yes, Mr. Bookmore, I know all *that*, as well as *you* do."

13. Then I went up the road, past the Old Oak, and across Spring Brook and Meadow Brook, and then up Stony Brook past Fairy Island, and almost to Tobin's Mill. On my return, up near the lake, I heard a farmer call out to his boys, "Boys, boys! it is time to plant the corn."

14. "But see! see!" said I, as I stopped short in my walk. "There is that black old crow in the tree-top! As sure as I am alive, *he, too*, has come back again!

15. "He has heard what the farmer said; and *he, too*, is *very glad*." Do you hear what the crow says? This is the crow's song:—

16. "Caw, caw," says  
the crow,  
To the corn-field be-  
low;  
"Spring has come  
again, I know,  
For, as sure as I am  
born,  
There's a farmer  
planting corn!  
I am happy, too, to  
say,  
I shall *dine* there to-  
day."



V. 12. Who or whose is meant by *you*?—V. 13. By *his*?—V. 14. Who is meant by *he*?



WRITTEN EXERCISE. [See *Second Series*, p. 34.]

1. [My window *opens* on the upper veranda. From it I *can* look over the lake. I *can* look far beyond.]—2. [I *stay* in the city all winter. I *am* glad to get out into the country again.]—3. [I *do* not like the smoke of the city. I *do* not like the bustle. I *do* not like the noise.]—4. [The birds *are* very glad that spring *has* come again. So *are* the ducks. So *is* the swan.]

## CHAPTER VIII.

### MY HOMEWARD WALK.

hōme'ward	mĭn'gled	mĕr'ri est	beaū'ti ful
jour'neys	lĭs'tened	ō'pen ĭng	ŭn ū'su al
dĕe la mā'tion		mōd ū lā'tion	

1. As I was walking homeward, I said to myself, "How beautiful is the opening of Spring! and how full of life and joy is everything on this sunny day!"

2. It seemed to me that the grass was greener than ever; that the few flowers that had come forth from their winter retreats, had an unusual freshness of bloom; that the birds sung their sweetest songs; that the brooks danced along in their merriest moods; that the distant clatter of the mill, away up Stony Brook, was a joyful anthem of praise; and that the busy bees had a merrier hum than I had ever heard from them before.



3. I went onward as far as the school-house. The windows were open, and I heard the mingled hum of voices within. "As merry as the humming bees!" I said. "Surely, that school is no gloomy prison-house for the little ones." I stopped at the gate, and listened. I heard the teacher's gentle rap, and in a moment all was hushed.

4. "Now, if you please, we will hear Ralph Duncan's declamation," the teacher said. Then Ralph went forward upon the platform; and in a clear voice, and with the natural modulations which the piece required, he spoke the following:—

*The Merry Workers.*

5. Tell me what the MILL' doth say :  
"Clatter, clatter," night and day :  
When we sleep', and when we wake',  
What a clatter it doth make !  
Never' idle', never' still',—  
What a *worker'* is the Mill !
6. Harken what the RILL' doth say,  
As it journeys on its way :  
Sweet as skylark on the wing,  
"Ripple, ripple," it doth sing :  
Never' idle', never' still',—  
What a *worker'* is the Rill !
7. Let us watch the HONEY-BEE,  
As it dances merrily :

See it go, and see it come,  
With its "*humming, humming, hum* :"  
Never' idle', never' still',  
"*Humming, humming*," hum it will.

8. Like the MILL, the RILL, the BEE,  
I would never idle be ;  
I would work with hearty will :  
Ever' happy', ever' cheery',  
Never' idle', never' weary',—  
I would be a *worker*' still.

9. Then Lulu Wilmot recited a piece about Spring, of which the following is one of the verses :

Spring is coming, Spring is coming !  
Birds are chirping, insects humming ;  
Flowers are peeping from their sleeping ;  
Streams escape from winter's keeping.  
Then let *us* sing, with merry voice,—  
*Welcome, Spring ! Rejoice, rejoice !*

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WRITTEN EXERCISE. [See *Second Series*, p. 34.]

1. [Everything *is* full of life. Everything *is* full of joy.]—2. [The windows of the school-house *are* open. I *hear* the mingled hum of *voices* within.]—3. [A boy *goes* forward upon the platform. He *speaks* in a clear voice. He *speaks* a piece called "The Merry Workers."]—4. [Lulu Wilmot *recites* a piece. It *tells* about the coming of Spring.]

## CHAPTER IX.

## THE SCHOOL AT LAKE-VIEW.

*The First Geography Lesson.*

tēach'er	plēas'ant	chīl'dren	ēm'er ald
līsped	dī'a mond	sur prīse'	shout'ed
	fāc'to ries	ge ōg'ra phy	

1. "How many of you, children, would like to study *Geography*?" This is what Mr. Agnew, the teacher, one day asked the little boys and girls in

the summer school at Lake-View,—the same school in which Ralph Duncan had recited the piece called “The Merry Workers.”

2. As the children looked up in surprise, the teacher went on to say, “I know that is a hard *name* for a study; but the study itself, as I am going to teach it, is very easy; and we could make it very pleasant.”

3. “Mamma says I am too *young* to study *that*,” said Minnie Allen.

4. “Do you know what *kind* of study the study of Geography is?” asked the teacher.

5. “I know,” said Ralph Duncan. “It teaches all about the great world we live in. Mother told me that.”

6. “What is the name of the *place* that *you* live in, children?” asked the teacher.

7. “We live at *Lake-View*,” said Eddie Wilmot.

8. “And *Lake Lenapee* is close by Lake-View,” said his sister Lulu. “It is close by our house. The good Indians, who once owned all this country, called it Lake Lenapee.”

9. “And Frank has a boat; and I go out on the lake with him and Uncle Philip,” said Eddie.

10. “And I suppose you can name some other places around Lake-View, can you not?” asked the teacher.

11. “*The Forges*, and *The Factories*,” shouted Bertie Brown.

12. "Where are they?" asked the teacher.

13. "They are out *that* way—out there, on Minsi River," said Bertie, pointing in the direction of the Factories. "The Factories are just below the Falls. I have been to the Factories two or three times, with father."

14. "Which way from the school-house are the *Falls*?" asked the teacher.

15. "*That* way," said Bertie, pointing again.

"Are they *east* of this place, or *west* of it?"

"West!" "west!" "west!" shouted half a dozen voices.

16. "And I suppose *all* of you have been to *Fairy Island*?"

17. "*I have*;" "*I have*;" "*Yes, sir*;" "*Yes, sir*;" came back in answer, from all parts of the school-room.

"And where *is* Fairy Island?"

18. "Up there, in Stony Brook," said Bertie, pointing again.

19. "Which way from the school-house is that?" asked the teacher.

20. "That is up *north*," said Ralph. "When father goes to the mill, he says, 'I am going up

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What quotation within a quotation is found in Chapter IX. ? How is it marked ?

*The Oral Exercises* should be continued until pupils thoroughly understand the familiar *uses* of adjectives and pronouns.

north, to the mill ;' and then he goes up north, past Fairy Island."

21. "Are there any places on the Lake, that any of you have been to?"

22. "Yes, sir ;" "Yes, sir," came from several voices.

Then Ralph Duncan said, "*Diamond Isles ; and Big Rock ; and Meadow Bay ; and Long Island ; and Turtle Town.*"

23. "*I have been to Turtle Town ; and I saw ever so many turtles there,*" said Bertie.

24. "*And I have been to Pearl Cape,*" lisped little Nellie Hardy ; "and I found ever so many little shells there."

25. "They are just like little pearls ; and Aunt Clara made some of them into a pretty necklace for Nellie," said Lulu.

26. "We will talk more about this after the recess," said the teacher.

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WRITTEN EXERCISE. [See *Second Series*, p. 34.]

1. [The study of geography is easy. It is pleasant. It is useful.]—2. [It tells about cities. It tells about towns. It tells about people. It tells about mountains. It tells about lakes. It tells about rivers. It tells about many other things.]—3. [The geography of Lake-View tells about Lake Lenapee, about Fairy Island, about Stony Brook, about Diamond Isles, about Big Rock, about Turtle Town, and about many other places.]

## CHAPTER X.

## AFTER THE RECESS.

ought (awt) point'ing al rēad'y colonel (kur'nel)

1. "Well, children," said the teacher, "I see you know a great deal about *geography*, already. You know something about the many places in the township in which you live; and that is the best kind of geography. That is just the part of it that you ought to know first."

2. Then he went to the closet and took out a large map, and unrolled it, and hung it up on the wall back of the desk.<sup>a</sup>

3. "This is a *map* of Lake-View and all the places around it," he said. "I have just made this map on purpose for you; and I have printed the names on it in very large letters. Can you read the names?"

4. "Yes, sir," "Yes, sir," several of the boys and girls answered.

5. "I can read '*Lake Lenapee*;' and '*Wilmot Hall*;' and '*The Commons*,'" said Eddie.

6. "And I see '*Fairy Island*;' and '*Mr. Allen's*;' and '*Colonel Hardy's*;' and '*Mr. Barto's*;' and '*Mr. Brown's*;' and a great many other names," said Ralph.<sup>b</sup>

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<sup>a</sup> See the Map, facing the title-page of this Reader.

<sup>b</sup> See Rule I., page 11, and Rule II., p. 24.



7. "And I see '*Beacon Hill*,'" said Max Allen.

"There is where we slide down hill in the winter," said Willie Hardy. "It is near the school-house."

8. "You can see all these places on the map that I have made for you," said the teacher; "and I am going to keep the map here, on the wall, so that you can see it at any time."

9. "You can see, on this map, where all of you live; and where all the places are around Lake-View. This is the kind of *geography* for little boys and girls to study; and I am going to study it with you."

10. When the school was dismissed at noon, the children crowded around the map; and it was not long before they could point out where each one lived, and all the nice places around Lake-View.

11. As they were going home after school, Minnie Allen said to Willie Hardy, "Willie, don't you like to study Geography? *I do.*"

12. "It is real fun," said Willie, "to study it in that way. And the teacher says he will go with us to Fairy Island, some day, and study more of it there."

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WRITTEN EXERCISE. [See *Second Series*, p. 34.]

1. [He *takes* out a large map. It is a new map. He takes it out of the closet. He *unrolls* it. He *hangs* it up on the wall. He hangs it up back of the teacher's desk.]

—2. [The teacher had just made this map. He had made it on purpose for the children. He had printed the names on it in very large letters.]



## CHAPTER XI.

## A PICNIC ON BEACON HILL.

climb trũstēē' hăp'pened ĩn'jũry ȯc cā'sions

1. The school-house at Lake-View is a little way down the street, and across the road, from Wilmot Hall. You can see where it is, if you look on the teacher's map.

2. On the high land east of the school-house is *Beacon Hill*; and there is a fine grove of beech and maple trees on the hill.

3. Half way down the north side of the hill a spring of cold water bubbles up out of the ground, just under the roots of a large chestnut tree.

4. From the spring a little brook, called *Spring Brook*, runs down the hill. It crosses the road near Mr. Allen's, and then makes its way to the lake. You can see it all on the teacher's map in the school-room. Beyond Spring Brook is *Meadow Brook*, which runs through the *Big Meadows*.

5. The children love to climb Beacon Hill in summer, and play in the shade of the grove, and be fanned by the cool breeze that is almost always found on the hill-top.

6. In winter, when the snow is on the ground, "Old Beacon" is famous for being the best place in the country for sliding down hill, or *coasting*, as some of the boys call it.

7. Before good Mr. Agnew came to teach the school, the boys had cut their names, in a great many places, in the smooth white bark of the beech trees. When Mr. Agnew saw what had been done, he said the boys would soon kill the trees if they did not stop cutting them.

8. So one day he called upon Uncle Philip, who was one of the trustees of the school, and told him what he thought about it. "The boys do not know," said he, "what injury they are doing to the trees."

9. He said he should like to talk to the boys; and that he was going to let *them* decide whether the trees should be killed or not.

10. So he and Uncle Philip planned to give a picnic to all the children of the school, and to have it in the grove on Beacon Hill.

11. There the picnic was held, one fine day in June, when there was no school. All the children who *could* come were there.

12. After the children had eaten of the good things which had been brought for them, the teacher took part with them in their merry games, in the cool shade of the grove.

13. Then he called all of them around him, and had them sit down under the largest of the trees, some on rustic benches and other seats which had been used there on picnic occasions, and some on the green grass itself. In the next chapter we shall tell what happened there.

EXPLANATION.—A noun or a pronoun is said to be in the *Singular* number when it denotes but *one* object; and in the *Plural* number when it denotes *more than one*. Thus, SINGULAR:—*man, hat, nose, I, he, me.* PLURAL:—*men, hats, noses, we, they, us.*

DEFINITION IV.—NUMBER is the distinction between one and more than one.

## LANGUAGE LESSONS. THIRD SERIES.

RETAIN THE SAME TIME THAT IS GIVEN, AND PUT ALL NOUNS AND PRONOUNS IN THE PLURAL, WHEN THE SENSE WILL ALLOW IT.

NOTE 1.—Nouns and pronouns that are to be *changed* to the *plural* form are marked with the figure 2. See that the pupils change the *verbs*, also, to their proper plural forms. This they will generally do, from *habit*. They need not give a reason for it yet. In their ordinary conversation they will correctly make all the changes from, “The girl loves her doll,” to, “The girls love their dolls.” Why should they not *write* the required changes with equal facility?

NOTE 2.—The following are some of the principal pronouns, with their plurals:—1st, I, *we*; my, *our*; me, *us*:—2d, he, she, it, *they*:—3d, his, her, its, *their*:—4th, him, her, it, *them*:—5th, this, *these*; that, *those*:—6th, *you, your, who, whose, whom, which, and what*, are the same in both singular and plural.

## WRITTEN EXERCISE FOR CHAPTER XI.

1. The school-house<sup>2</sup> is there. (The school-houses are there.)—2. I<sup>2</sup> can see where it<sup>2</sup> is. (We can see where they are.)—3. A fine grove<sup>2</sup> is on the hill<sup>2</sup>. (Fine groves are on the hills.)—4. There a cool spring<sup>2</sup> bubbles up.—5. A little brook<sup>2</sup> flows from it<sup>2</sup>.—6. The child<sup>2</sup> loves to play there.—7. A cool breeze<sup>2</sup> fans the hill-top<sup>2</sup>.—8. This<sup>2</sup> is a good place<sup>2</sup> for a picnic.<sup>2</sup>—9. A fine beech tree<sup>2</sup> sends its<sup>2</sup> shadow<sup>2</sup> far and wide.—10. If a boy<sup>2</sup> cuts a great gash<sup>2</sup> in a tree<sup>2</sup>, the gash<sup>2</sup> may kill the tree<sup>2</sup>.

NOTE.—It will be seen that *a, an, and the* must often be omitted in changing sentences to the plural form.

## CHAPTER XII.

## THE PICNIC, CONTINUED.



knives nēar'ly knife jumped hāth'et  
 leaves clāpped hūn'dred shout'ed de līght'ful

1. When the pupils were all seated, the teacher said to them, "What a nice shady place this is for you to play in! I never saw a finer grove than this. The branches and leaves are so thick that they make a delightful shade."

2. "Do you know what Colonel Hardy says about this grove? He says, if he could have it on the south side of his house he would give five hundred dollars for it! What do you think of *that*, boys?"

3. "Would you be sorry if all these fine trees should die, so that they would have to be cut down? Would *you* be sorry, Willie?"

4. "But they will not die," said Willie. "They *grow* here."

5. "But if you should take a hatchet, and chop the bark off all around this tree, don't you think *that* would kill it?"

6. "We are not going to chop the trees," said Max Allen. "We don't want them to die."

7. "Whose name is this, cut in this tree, not long ago, above all the rest of the names?" asked the teacher.

8. "That is *my* name," said Max. "I climbed up on a bench to do it. I cut it there with my new knife; and Phil Barto cut his name under it."

9. "Yes, yes," said the teacher, "you cut your name in the bark very nicely. But if you keep cutting and cutting in this way; and Ned, and Frank, and Tom, and Bob, and Bertie, and Johnny, and all the other boys, keep cutting *their* names

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ORAL EXERCISE.—V. 1. Who are meant by *them*?—V. 2. Who is meant by *he*?—What is meant by *it*? (Continue.)

V. 1. What kind of *place* is spoken of?—Of *grove*?—Of *branches* and *leaves*?—V. 2. What *grove*?—What *side*?—What *house*?—V. 3. What *trees*?—V. 8. What *knife*? (Continue.)

in the trees also, don't you know that will kill the trees before long?"

10. "I did not know that," said Ralph Duncan.

11. "But it *will* kill them, if you keep on cutting them," said the teacher. "I know the *girls* wish the trees to live. But how many of you, *boys*, would like to have them live?"

12. "We will take a vote on it," said the teacher. "Now, all who want the trees to live, and grow, and make a nice and cool play-ground for them every summer, say *I*."

13. It seemed as if every boy shouted "*I!*" as loud as he could; and the girls clapped their hands, and said, "Good! good!"

14. "Now I want one more vote from you," said the teacher. "How many of you boys are willing to say that you will not cut these trees any more? All who wish to say that, may stand up."

15. *All* the boys jumped to their feet; and then the girls jumped up, and clapped their hands again, and said, "Good! good! good!"

16. And that was the end of cutting names in the beech trees on Beacon Hill.

17. Those trees are growing there to this day. Their shade grows deeper and deeper every year; the scars on their trunks are nearly all healed over; and often I have heard the lads, who once cut their names there, say, "How glad we are that the teacher taught us better!"

WRITTEN EXERCISE. [See *Third Series*, p. 49.]

1. This<sup>2</sup> is a nice shady place<sup>2</sup>.—2. What would a tree<sup>2</sup> be without a branch<sup>2</sup> or a leaf<sup>2</sup>?—3. We like the shady grove<sup>2</sup>, the cool spring<sup>2</sup>, and the running brook<sup>2</sup>.—4. Do not cut your name<sup>2</sup> in the tree<sup>2</sup>.—5. Do not use your knife<sup>2</sup> for that.—6. Let the grove<sup>2</sup> live.—7. Let it<sup>2</sup> be a playground<sup>2</sup> for the child<sup>2</sup>, and a cool place<sup>2</sup> to sit in on a warm summer day<sup>2</sup>. (See *note*, bottom of page 49.)

## CHAPTER XIII.

### MORE ABOUT MR. AGNEW'S SCHOOL.

#### *Geography Again.*

piēc'es stō'ries coŭn'tries fā'məŭs mēas'ured  
cīt'ies fair'ies pōt'ter ies be yōnd' pen ĩn'su la

1. When Willie Hardy told me about the "Teacher's Map" in the school-room, I said, "I must go and see it."

2. Then Nellie Hardy said, "Mr. Bookmore, it shows where *our* house is, and where Uncle *Philip* lives, and where the *lake* is; and they are all put down, just as plain as can be."

3. "And *Fairy Island* too, and the *school-house*, and *Beacon Hill*, and ever so many more places," said Willie.

4. "Nellie, you may tell Mr. Agnew," I said, "that I hope to visit the school to-morrow; and



then I can see this map of his, which you think so much of."

5. The next day I walked over to the school-house. First, I heard the teacher read, twice over, to the little ones, a story in short words; and then they read it after him; and they read it almost as well as he did.

6. Then a class of boys read the story of "The New Game of Roll the Hoop." Then Nellie and another little girl read the lesson about "A New Cape for the Doll," and Willie spoke the piece, "Who can Ring the Bell?"—and Eddie spoke the one about "The Old Crow."

7. "Now," said the teacher, "we will all see if we can learn something more about *geography*."

8. Then he went to the desk, and took out a long pointer, and pointed to the map. "What is this a map of?" he asked.

9. "*Lake-View* ; and the places all around it," nearly all the children answered.

10. "What place is this that I point at?"

"The school-house," said a dozen voices. "It is where we are now," said Bertie Brown.

11. "What place is this, where this little round dot is?"

"That is where the 'Old Oak' is, up in the road."

"It is only a little way from our house," said Minnie Allen.

12. "Which way is it from the school-house?"



"North! north!" shouted several voices.

"How far is it from the school-house?"

"A little more than a quarter of a mile," said Ralph Duncan. "I measured it on the map."

13. "That is right," said the teacher. "There is a line on the map, called '*a scale*,' that you can use to measure by."

"I made a longer measure of my own, on a piece of paper," said Ralph.

"That is a good way," said the teacher.

14. "Does this oak tree bear any fruit?" he asked.

"No, sir! no, sir!" most of the children answered.

"Yes, it does," said Bertie Brown. "It bears acorns."

"That is right," said the teacher. "Acorns are the fruit of the oak tree. I will show you some of the fruit."

15. Then he went to the closet, and brought out a branch of an oak tree, and showed the pupils the



acorns on it. He had picked up the branch under the *Old Oak*, he said.

16. "Now what place is this?" he asked, as he again pointed to the map.

"*Fairy Island! Fairy Island!*" came from all parts of the room,—for most of the children had been to Fairy Island.

17. "Why is it an *island*?" he asked.

"Because there is water all around it," said Eddie.

"Stony Brook is on one side, and Maple Channel on the other," said Ralph.

18. "What is it famous for?"

"For its *beauty*," said Lulu.

"And there's a *swing* there; and a little lake full of goldfish," said Max Allen.

19. "And what place is this?" asked the teacher, pointing, on the map, to the farther side of the lake.

"That is *Turtle Town*," said Frank Wilmot.

20. "Is that an island too?"

"No, sir," said Frank; "it is a peninsula."

"Why is it a peninsula?"

"Because the water comes *almost* around it, but not *quite*."

21. "Now who can tell me what Turtle Town is famous for?"

"For the *turtles* that we can see there," said Eddie.

22. "And the turtles' eggs that we find in the sand," said Willie.

"They are white, and larger than robins' eggs," said Frank.

23. "And who lives down south of Turtle Town?" asked the teacher.

“Old Mr. Bramble, the fisherman,” said Ralph Duncan. “I have been at his cabin.”

“He lives over beyond the Pottery,” said Eddie.

24. Thus the teacher went on, pointing out a great many places. The children told the names of almost all of them. They also told what they knew about these places, and how far they were, and which way they were, from the school-house.

25. As I was leading little Nellie home from school, and thinking about the teacher’s map, she said to me, “Mr. Bookmore, don’t you think geography is very nice?”

26. “Yes, it *is* very nice,” I said; “and I wish *my* teacher had taught it to me when I was a little boy, just as *your* teacher teaches it to you.”

27. “But that map,” I said to myself, “is just what I wish for my young friends in the city,—Charley, and Flora, and Amy, and Lucy, and Freddy,—and for ever so many more friends of mine all over the country.”

28. “Yes, yes,” I said, *aloud*, while Nellie looked up in surprise; “I will get the teacher to make a map of Lake-View for me, and then I will have it printed in a book.”

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RULE IV.—*Plurals*.—Most nouns are made plural by adding *s* or *es* to the singular; as, dove, doves; box, boxes. But the plural of “man” is *men*; of “child,” *children*; of leaf, *leaves*, etc.

RULE V.—Nouns ending in *y*.—Nouns ending in *y* after a *consonant*, are made plural by changing *y* into *i* and adding *es*;—as,  
c\*

lady, ladies ; lily, lilies ; city, cities : but when the *y* is preceded by a vowel, the plural is formed in the regular manner ;—as, turkey, turkeys.

(NOTE.—The letters *a, e, i, o, u*, and sometimes *w* and *y*, are called *vowels*. All the other letters are called *consonants*.)

### WRITTEN EXERCISE. [See *Third Series*, p. 49.]

1. A lake<sup>2</sup>, a river<sup>2</sup>, a railroad<sup>2</sup>, a hill<sup>2</sup>, a mountain<sup>2</sup>, a village<sup>2</sup>, and a city<sup>2</sup>, may be seen on a map<sup>2</sup>.—2. Does a fairy<sup>2</sup> live on an island<sup>2</sup>?—3. Did the girl<sup>2</sup> read a story<sup>2</sup> about a fairy<sup>2</sup>?—4. What piece<sup>2</sup> did the boy<sup>2</sup> speak?—5. He<sup>2</sup> spoke with a loud and clear voice<sup>2</sup>.—6. Who said the man<sup>2</sup> lived in the valley<sup>2</sup>, beyond the Pottery<sup>2</sup>?—7. After this<sup>2</sup> lesson<sup>2</sup> the child<sup>2</sup> may begin to study his<sup>2</sup> geography<sup>2</sup>.—8. He<sup>2</sup> may learn about some city<sup>2</sup> and some country<sup>2</sup> beyond the sea<sup>2</sup>. [See *Note*, bottom of page 49.]

## CHAPTER XIV.

### THE TEACHER'S WONDERFUL CABINET.

cōp'ies	cō'sey	ear'nest	dī'a lōgue
ēi'ther	re plīed'	se lēct'ed	rēc i tā'tion

1. I liked Mr. Agnew's school so well, and I liked *him* so well, and I liked the little boys and girls so well, that I often stopped in to see his school, and sat there an hour or two.

2. I heard the children read the lessons which the teacher had written for them, or which he had selected for them. They had some new dialogues ; and they spoke many funny pieces which I had never seen in the books.

3. When I went to my cosey room at Wilmot Hall, I wrote down many of these pieces, just as I had heard them read or spoken; and so I am now able to print them in a book, for the little boys and girls at home.

4. The children said that Mr. Agnew had on his table a pretty rosewood box or cabinet, and that it was full of nice stories and other pieces.

nīgh'er    loud'er    stēē'ples    bēl'fries    fām'i lies

1. Run, I say : run, and tell  
The bellman to ring the bell.  
Ring' the bell' ! ring' the bell' !  
Ding', dong' ; ding' dong bell' !
2. Hear it say, " Come', come' ;  
Come' away' ; run', run' ;"  
Hear it ! hear it, from the steeple,  
Loud and louder, nigh and nigher,  
Call the people,—call the people—  
To the *fire* ! FIRE ! FIRE !
3. Hear the bell ! the loud bell !  
Ring it, ring it ; ring it well :  
Call the people ; let them come !  
*Fire ! fire !* FIRE at home !

V. 2. What do "loud" and "louder," "nigh" and "nigher," scribe ?

BV. 3. What is meant by *it* ?—By *them* ?—What *bell* ?

called out, "*fire!* FIRE! FIRE!" just as if he were in earnest.

6. Then Max Allen and Eddie Wilmot spoke a dialogue which tells some funny things about a rat that rung the bell.

7. After that little Bertie Brown gave a funny recitation about what a *boy* likes; and Lulu recited a piece about what a *girl* likes, and what she does

He<sup>2</sup> spoke with a loud and clear voice<sup>2</sup>.—6. Who said the man<sup>2</sup> lived in the valley<sup>2</sup>, beyond the Pottery<sup>2</sup>?—7. After this<sup>2</sup> lesson<sup>2</sup> the child<sup>2</sup> may begin to study his<sup>2</sup> geography<sup>2</sup>.—8. He<sup>2</sup> may learn about some city<sup>2</sup> and some country<sup>2</sup> beyond the sea<sup>2</sup>. [See *Note*, bottom of page 49.]

## CHAPTER XIV.

### THE TEACHER'S WONDERFUL CABINET.

cōp'ies	cō'sey	ear'nest	dī'a lōgue
ēi'ther	re plīed'	se lēct'ed	rēc i tā'tion

1. I liked Mr. Agnew's school so well, and I liked *him* so well, and I liked the little boys and girls so well, that I often stopped in to see his school, and sat there an hour or two.

2. I heard the children read the lessons which the teacher had written for them, or which he had selected for them. They had some new dialogues and they spoke many funny pieces which I had never seen in the books.

at his<sup>2</sup> seat<sup>2</sup>, busy with his<sup>2</sup> study<sup>2</sup>. (Some, etc.)—4. One<sup>2</sup> was in his<sup>2</sup> class<sup>2</sup>.—5. One<sup>2</sup> studied his<sup>2</sup> geography<sup>2</sup>.—6. One<sup>2</sup> wrote his<sup>2</sup> copy<sup>2</sup>.—7. One<sup>2</sup> read a dialogue<sup>2</sup>.—8. One<sup>2</sup> spoke a funny piece<sup>2</sup>.—9. I<sup>2</sup> made a copy<sup>2</sup> of the story<sup>2</sup> that I<sup>2</sup> heard.

## CHAPTER XV.

### THE FIRE BELL.

nīgh'er loud'er stēē'ples bēl'fries fām'i lies

1. Run, I say : run, and tell  
The bellman to ring the bell.  
Ring' the bell ! ring' the bell !  
Ding', dong' ; ding' dong bell !
2. Hear it say, " Come', come' ;  
Come' away' ; run', run' ;"  
Hear it ! hear it, from the steeple,  
Loud and louder, nigh and nigher,  
Call the people,—call the people—  
To the *fire* ! FIRE ! FIRE !
3. Hear the bell ! the loud bell !  
Ring it, ring it ; ring it well :  
Call the people ; let them come !  
*Fire ! fire* ! FIRE at home !

V. 2. What do "loud" and "louder," "nigh" and "nigher," describe ?

V. 3. What is meant by *it* ?—By *them* ?—What *bell* ?



WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. The house<sup>2</sup> is on fire!—2. The bellman<sup>2</sup> rings the bell<sup>2</sup>.—3. Hear the bell<sup>2</sup>!—the loud bell<sup>2</sup>!—4. Ring it<sup>2</sup>; ring it<sup>2</sup> well.—5. Hear it<sup>2</sup> from the steeple<sup>2</sup>!—6. The bell<sup>2</sup> rings from the belfry<sup>2</sup> of the church<sup>2</sup>.—7. The crowd<sup>2</sup> gathers in the street<sup>2</sup>.—8. The engine<sup>2</sup> rushes by.—9. The fireman<sup>2</sup> mounts the ladder<sup>2</sup>.—10. He<sup>2</sup> saves the child<sup>2</sup>.—11. He<sup>2</sup> saves the family<sup>2</sup> from the roaring flame<sup>2</sup>.

## CHAPTER XVI.

### THE STORY OF THE RAT AND THE BELL.

[Whether one person reads this piece, or several persons read it, the names "Max" and "Eddie" need not be spoken. If one person reads it, he should change his voice to suit the two characters. But the piece may be best read by two persons.]

*Max.*—Who rang the bell? Who can tell?

*Eddie.*—I can tell, for I saw it all  
As I was playing in the hall.

*Max.*—How was it, then? Will you tell?

*Ed.*—This is what I saw. I saw a rat run  
Through the hall.

He was a wily old rat; for I saw him  
As he stole so slyly from his hole  
In the wall.

He came to steal a little meal,  
That is all;—

And, looking round, soon he found,  
Quite near the door,  
A bag of meal upon the floor.

*Max.*— Yes, yes;  
The stupid man who brought it in  
Forgot to put it in the bin :—  
But, the *rat*—the *rat* !  
What became of *him* ?

*Ed.*—While he did eat, I slyly stole  
Across the floor,  
And snugly stopped his hole,  
And shut the door.  
And so, before he ran,  
Or looked about,  
I fairly stopped his plan  
Of getting out.  
I'm sure he had not thought of harm',  
Until he saw what I had done';  
Then round the room he ran  
To find his hole,  
But, finding none,  
Away he stole  
In very great alarm.

*Max.*—Poor thing'! How he did feel'!—  
He was, indeed, well paid  
For stealing meal ;—  
And was not he afraid'?

*Ed.*—Ah! then, indeed, he had his fears.—

He lops his ears;

Runs round and round,

And starts at every sound

He hears.

(The bell, you see, like many more,

To a beam is hung,

And by a rope, just reaching to the floor,

The bell is rung.)

*Max.*—You need not stop to *tell* me so;

I'm sure I know all *that*;

But, first of all, I'd like to know—

What more about the *rat*?

*Ed.*— —And still the rat,

With many a leap and bound,

Went round and round:—

Now to the door;

Then to his hole he slyly stole,

And then across the floor.—

At length he spies the rope;

And then, as if it were his only hope,

He seizes' it; he holds it tight';

He upward springs

With all his might;

And as he climbs,

And as he swings',

He finds—

The bell above him rings!

*Max.*—And so, it seems, as you have sung,  
That is the way the bell was rung!

*Ed.*—And so, you see, as near as I can tell,  
That is the way the *rat* did ring the bell;  
And all who heard it, said,  
He rang it very well.

*Max.*—O, how funny, Eddie, to behold!  
And what a story you have told!  
But did the old rat fall  
Down the rope, into the hall,  
When thus he rang the bell'?

*Ed.*— O no, not at all;  
He held on very well;  
Up! up the rope he ran, and never fell;  
And now he can be seen upon the beam,  
Above the bell.

*Max.*—*Turning to the audience, and addressing them.*  
How strange a story he does tell!  
I think, that after all this strife,  
The rat has fairly earned his life.  
So let us neither harm' him',  
Nor any more alarm' him;  
But let us treat him well':  
And when, at last, his errors past',  
He shuts his eyes, and low in death he lies',  
The same old bell  
Shall toll his funeral knell.

## CHAPTER XVII.

## WHAT A BOY LIKES.

(*A Boy's Declamation : Spoken by Bertie Brown.*)

pō'nies      lā'dies      bĕr'ries      chĕr'ries      couch'es

1. I like to have a lot of toys that will make a *noise*. I like to show them to the boys, whom I like so well; and I like to *play* with them, too. I like to *tell* what I *know*, and *what* I like to do.

2. Papa's *big boots* I like to wear (I *like* them very big)—for that is real *fun*; but *sometimes* I like to have my feet *bare*, so that I can dance a *jig*, and so that I can *run*.

3. I like a *dog* that is good and true: I like to have a cap and a coat that are *new*; and I like to have them both *dark blue*.

4. I like to hear a cat purr, a dog bark, and a bird sing; I want to *catch* the bird that has a *red wing*.

5. I like to play in the *barn* each day: I like to hunt eggs on the new hay. I like to feed the colt and the cow from the hay on the mow.

---

ORAL EXERCISE.—V. 1. What is meant by *them*?—By *whom*?—By *that*?

V. 2. What kind of *boots*?—Kind of *fun*?—V. 3. Kind of *dog*?—*Cap* and *coat*?—V. 4. Kind of *wing*?—V. 5. Kind of *hay*?

6. I like to have a *cart* and a *sled* : I like to have a goat to draw them ; and I like to have the goat *well fed*.

7. I like to have a pocket *full* of strings ; and then I like to stuff it fuller still, with all sorts of things.

8. I like to play at *taw* : I like a *jack-daw* : I like a *drum* : I like a top that will hum' when I make it spin' ; and then I like a box with a lid to keep it in.

9. I like a *ball* : when it rains, I can bound it in the hall. I like to take the chairs, and tie them up in pairs ; so that I can make them seem to be a coach and team.

10. I like to *drive a nail* : I like a *kite* ; and I like to see it sail in a gale : I like to see an eagle up *high* in the sky.

11. I like a steel trap that will catch a rat. I like a *bow*. I like to shoot an arrow. I like to go to the show, and see the *lions* in pairs, and the *tiger*, and the *bears*.

12. When I hear a wagon pass, I like to run and look : I like to play in the *grass* : I like to wade in the *brook* : I like to build a *dam*, and make a *pond* ; and there I like to wash the lamb, of which Lulu is so fond.

13. I like a *pole*, a *line*, and a *hook* : I should like

to catch such a fish as *St. Peter* took ;<sup>a</sup> and, any day, when I can not play, I like to read in a nice story-book.

14. I like a *spade*, and a *hoe*, and a *rake*. I like to go out with papa in a boat, and fish in the lake.

15. I like to play in the dust in the lane: I like to make a cloud of dust where I go: I like to jump and *roll* in the snow: I like to go out in the *rain*, for that will make me *grow*.

16. To the mill I like to go, and see the water flow; and hear the *sound* of the wheels, as they go *round and round*. I like to slide down the hill: I like to ring the bell: I like to *swing*, very well.

17. I think it very nice to skate upon the ice: I mean to learn to swim: I mean to have a *sail*-boat, and keep it neat and trim.

18. I want to be as *tall* as the door in the hall. I love *fun*: I want a *gun*: I do not like to be *slow*, but I *do* like to *run*, just as *fast* as I can; and I want to *grow*, so that I can be a man.

19. And when I am grown, I will go off all alone, and sail in a ship out to sea: I shall see all I can, and come back a *wise man*; for that is just what I mean to be.

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<sup>a</sup> See Matt. xvii. 27. This verse suggested the following riddle. Who can guess it?

It is bearded and hooked,  
Sharp-pointed, and crooked:  
A finger-ring's not much larger, if any;  
It takes a strong hold,  
And once brought up gold  
When a mighty man wanted a penny.



WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. I<sup>2</sup> like a toy<sup>2</sup> that will make a big noise<sup>2</sup>. (We like, etc.)—2. I<sup>2</sup> like to hear a cat<sup>2</sup> purr, a dog<sup>2</sup> bark, and a bird<sup>2</sup> sing.—3. I<sup>2</sup> like a top<sup>2</sup>, and a box<sup>2</sup> to put it<sup>2</sup> in.—4. I<sup>2</sup> like to make a coach<sup>2</sup> out of a chair<sup>2</sup>.—5. I<sup>2</sup> like a line<sup>2</sup> and a hook<sup>2</sup>. I<sup>2</sup> like to read a story<sup>2</sup> in my<sup>2</sup> book<sup>2</sup>.—6. I<sup>2</sup> like to see a red berry<sup>2</sup>.—7. I<sup>2</sup> like to eat a ripe cherry<sup>2</sup>.—8. I<sup>2</sup> like to see a lady<sup>2</sup> ride her<sup>2</sup> pony<sup>2</sup>.

DEFINITION V.—ARTICLES are those little words, *a* or *an*, and *the*. They are really adjectives, and should be classed with them. Both *a* and *an* mean “one.”

RULE VI.—*An* is used before words beginning with a *vowel* sound; as, *an* ear, *an* heir, *an* angry man. *A* is used before words beginning with a *consonant* sound; as, *a* man, *a* horse, *a* wonder.

QUESTIONS.—1. How many times is the article *a* used in Chapter XVII.?—2. Before what is it used?—3. How many times is *an* used?—4. Before what is it used?

## CHAPTER XVIII.

### IN THE GARDEN.

#### *How Some Words Describe Things.*

1. “The pinks are in bloom!” Eddie called out, as he ran into the house to tell Lulu.

2. As Cousin Willie had just come in, all three of the children ran out into the garden to see the pinks.

3. “So they *are* in bloom!” said Lulu; “but we

must not pick any of them until Peter tells us that we may."



4. "Here is a fine *red* pink; and it is a *tall* one too," said Eddie. "Willie, can you find a red pink?"

5. "Here it is," said Willie. "See! it is *redder* and *taller* than yours."

6. "'*Red*' and '*tall*,'" said Eddie, "tell what kind of pink *mine* is; and '*redder*' and '*taller*' tell what kind of pink *yours* is."

7. "But see mine!" said Lulu, stooping down,

ORAL EXERCISE.—V. 4. What adjectives describe *pink*? (The adjectives "red" and "fine.") What is an adjective? (See p. 13.)—V. 5. What is meant by *it*?—What do "redder" and "taller" describe?

and taking a pink in her hand, but not picking it. "Mine is the *reddest* of all, and the *tallest* too. So, '*reddest*' and '*tallest*' tell what kind of pink *mine* is."

8. "How funny that is!" said Eddie. "My pink is *red*, but Willie's is *redder* than mine, and Lulu's is the *reddest* of all."

9. "And your pink, Eddie, is *tall*, but Willie's is *taller* than yours, and mine is the *tallest* of all," said Lulu.

10. "Red, redder, reddest; tall, taller, tallest," said Willie. "Don't these words describe the pinks well?"

11. "And you, Willie, are *taller* than I am," said Eddie; "but Lulu is the *tallest* of all."

12. "That is so," said Willie. "Then '*taller*' describes *me*, and '*tallest*' describes *Lulu*."

13. "O, how *sweet* these pinks are!" said Eddie.

"Yes," said Lulu; "pinks are *sweeter* than most roses. Peter says these are the *sweetest* pinks he ever saw."

14. "There they are again!" said Eddie. "'*Sweet*,' '*sweeter*,' and '*sweetest*' describe the pinks. They tell how sweet they are."

15. "Are there any *blue* pinks?" asked Willie.

"No," said Lulu. "Peter says pinks are white, and yellow, and crimson, and scarlet, and red, and pink, and purple,—but never quite blue."

16. "There! you have been using more words that describe pinks," said Eddie, turning to Lulu.

17. "But I can show you some blue flowers," said Lulu. "Come and see the violets."

18. Then all ran to the bed of violets, on the other side of the garden.

"Over there is a little bed of pansies," said Lulu; "but pansies, I suppose you know, are a kind of violets."

19. "And a nice kind too," said Eddie; "but not any nicer than real violets."

"How pretty these violets are! and such a *mass* of them too!" said Willie.

20. "Do you think they are prettier than pinks?" asked Lulu.

"*I* think they are the *prettiest* flowers I ever saw," said Eddie.

21. "Some of them are so *blue*," said Willie; "so much bluer than any pinks."

"They are just about the *bluest* flowers in the garden," said Eddie.

"Except larkspurs," said Lulu.

22. "But larkspurs are not so pretty as violets and pansies," said Eddie.

"Nor so *sweet*," said Willie.

---

V. 17. What words describe *flowers*?—V. 18. What does "other" describe?—"little"?—V. 19. "Nice," and "nicer"?—"real"?—"pretty"?—V. 20. What are meant by *they*?—What do "prettier" and "prettiest" describe?—V. 21. What are meant by *them*?—What does "blue" describe? (So continue.)

23. "No," said Lulu; "pinks and violets are nicer than larkspurs. They are just about the nicest flowers of all."

24. "I think I should be very happy if I had such a garden," said Willie. "Don't you think it would make me happier than I am now?"

25. "But," Lulu answered, "Mr. Agnew says the *best* boys are the *happiest*."

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. The pink<sup>2</sup>, and the rose<sup>2</sup>, and the lily<sup>2</sup> are in bloom in the garden<sup>2</sup>.—2. The pink<sup>2</sup> is redder than the lily<sup>2</sup>, but the lily<sup>2</sup> is taller than the pink<sup>2</sup>.—3. The daisy<sup>2</sup> is in bloom in the meadow<sup>2</sup>.—4. The violet<sup>2</sup> is bluer than the pink<sup>2</sup>, but the larkspur<sup>2</sup> is the bluest of all.—5. Is the pansy<sup>2</sup> prettier than the pink<sup>2</sup>?—6. Is the pansy<sup>2</sup> the prettiest flower<sup>2</sup> in the garden<sup>2</sup>?—7. The larkspur<sup>2</sup> is a nice flower<sup>2</sup>, but the pansy<sup>2</sup> is the nicest of all.

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NOTE.—The teacher may now give a little explanation about the *comparison* of adjectives; but it should be no more than the pupils can readily understand.

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## CHAPTER XIX.

### WHAT A GIRL LIKES.

rōam      knīt      tēase      lōaves      spō'ken

It was the next week after Bertie had spoken his piece about "What a *Boy* Likes," that Lulu gave a

recitation about "What a *Girl* Likes, and What She Does *Not* Like."

I suppose Lulu's piece came out of Mr. Agnew's cabinet, also. This is what Lulu recited :

1. *I* like to *tell* what I know', just as well as the boys'; and, just as well as they, *I* like to play, and have a house full of toys.

2. I like to grow up as *fair* as I can be: I like to have a pink or a rose in my hair. Pretty things I like to see; and I like to wear what becomes' me.

3. *Big boots* I do despise, and shoes of biggest size. I like to wear a shoe as *small* as I can; but I do not like to grow to be so *tall* as a man.

4. I do not like to see boys hurt the girls: I do not like to see them pull their curls: I do not like to see them *vex* them and *tease* them; but I *do* like to see them try to *please* them.

5. I like to play with *good* boys, at *any* time; but I do not like to see a boy take a glass of wine.

6. I do not like to have boys *drum* in the house; or play *ball* in the hall, when I try to rock baby dear to sleep; for then I like to have them keep just as still as a mouse.

7. I like to cook: I like to read a book, *any* day, just as well as boys like to play: I like to make a cake, and *bake* it too: I can fry a fish: I can wash a dish, and *wipe* it too; and that is what the *boys* do *not* like to do.

8. I like a duck that is *tame*, and a lamb that is

the same. I like a cage that is hung by a ring; I like a bird in it, that can sing—a *tame* bird, that *loves* to stay, and that does not want to fly away.

9. I like to roll the hoop down the lane; but I do not like the *dust*, or the *rain*. I like to jump the rope, as *fast* as I can make it go; I like to have a doll; I like to *knit*; and I like to *sew*.

10. I like to hunt the eggs; but I do not like to feed the cow. She might *hook* me some day; and I do not know the way to get the hay from the mow.

11. I do not like a toad; I do not like to see it hopping in the road. I *know* it would not *harm* me, yet it *does* alarm me.

12. I do not like to go through a big bank of snow. I do not like to hear the wind blow; but I *do* like a warm day in June. I like to hum a tune; I like to sing a song; I like to be as busy as a bee, all day long.

13. I like to kiss baby dear, and kind mamma; I like to run to meet my good papa. He will take me in his arms, and pat me on my head; and he will *kiss* me, too, when 'tis time to go to bed.

14. I do not like to hurt a bug, or kill a fly; I do not like to *look* upon a fish on a hook; and I do not like to see him die.

15. I would not like to roam too far away from home. In a ship at sea, I should *fear* to be; but I would like to stay, and hope to live alway, with those who are *so dear* to me.



WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. The girl<sup>2</sup> spoke a piece<sup>2</sup> also.—2. She<sup>2</sup> likes a toy<sup>2</sup>; and so does a boy<sup>2</sup>.—3. The girl<sup>2</sup> likes a pink<sup>2</sup>, and a rose<sup>2</sup>; but not a big shoe<sup>2</sup> on her<sup>2</sup> foot<sup>2</sup>.—4. She<sup>2</sup> does not like a mouse<sup>2</sup>.—5. She<sup>2</sup> does not like a bug<sup>2</sup>, nor a big green fly<sup>2</sup>.—6. She<sup>2</sup> can fry a fish<sup>2</sup>, and bake a loaf<sup>2</sup> of bread.—7. She<sup>2</sup> likes a bird<sup>2</sup> in a cage<sup>2</sup>.—8. She<sup>2</sup> loves her<sup>2</sup> mamma<sup>2</sup> and her<sup>2</sup> papa<sup>2</sup>. (Notice how many articles are dropped, in changing to *plural*.)

## CHAPTER XX.

### TELL-TALES.—WHAT THEY ARE.

ex plāin' vīl'lage thirs'ty jēl'lies them sēlves'

1. One Saturday afternoon Hugh Kelly, who goes to school down in the village, came up to visit Eddie and Willie. When he came, Ralph Duncan also was there.

2. After the boys had played a long time under the chestnut tree, up by the spring, on the side of Beacon Hill, and had amused themselves in gathering smooth pebbles from the little Spring Brook, Willie said, "Now let us run down to the road, and back again; and see who will get back first."

3. After they had got back, they all threw themselves down on the grass to rest, when Ralph said, —pointing first to himself, then to Hugh, and then to Willie,—"*I run, you run, Willie runs.*"

4. "What do you mean by that?" asked Hugh.

"I mean that the word *run* is a *verb*," Ralph re-

14. "Yes," said Ralph; "but '*ate*' is the leading word; that is the word that *tells*; and the rest only help to explain the verb '*ate*,' and tell *what* you ate, and *when* you ate it."

15. "Where did you learn all this, about these *tell-tale* words?" asked Hugh.

16. "Our teacher told us about them," said Ralph; "and then he made us try to say something, or write something, without using any verbs, just as you tried; and we could not do it."

17. By this time the boys were thirsty, and so they all took a drink of water from the spring. Then they went up to the grove, on the top of the hill, where they played until almost sundown.

---

EXPLANATION.—Some words are used almost wholly in *making statements*, as may be seen in the preceding chapter. Thus, also, in the sentences "The man *run*," "The man *jump*," "The man *laugh*,"

plied. "That is what our teacher calls all the words that *tell* something,—that is, all the words that are statements about something. If you *run*, does not '*run*' tell what you do?"

5. "That is so," said Eddie; "and when Hugh laughs at what you say, does not the word '*laughs*' tell what he is doing?"

6. "Then those *verbs*, as you call them, are the greatest *tell-tales* that I know of," said Hugh; "and I do not like tell-tales. There is Sim Arnold; he is

the greatest tell-tale in school, and nobody likes him."

1. The girl<sup>2</sup> spoke a piece<sup>2</sup> also.—2. She<sup>2</sup> likes a toy<sup>2</sup>; and so does a boy<sup>2</sup>.—3. The girl<sup>2</sup> likes a pink<sup>2</sup>, and a rose<sup>2</sup>; but not a big shoe<sup>2</sup> on her<sup>2</sup> foot<sup>2</sup>.—4. She<sup>2</sup> does not like a mouse<sup>2</sup>.—5. She<sup>2</sup> does not like a bug<sup>2</sup>, nor a big green fly<sup>2</sup>.—6. She<sup>2</sup> can fry a fish<sup>2</sup>, and bake a loaf<sup>2</sup> of bread.—7. She<sup>2</sup> likes a bird<sup>2</sup> in a cage<sup>2</sup>.—8. She<sup>2</sup> loves her<sup>2</sup> mamma<sup>2</sup> and her<sup>2</sup> papa<sup>2</sup>. (Notice how many articles are dropped, in changing to *plural*.)

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3. After they had got back, they all threw themselves down on the grass to rest, when Ralph said, —pointing first to himself, then to Hugh, and then to Willie,—"*I run, you run, Willie runs.*"

pie at dinner. "Do not all the words, except '*I*,' tell what I did?"

14. "Yes," said Ralph; "but '*ate*' is the leading word; that is the word that *tells*; and the rest only help to explain the verb '*ate*,' and tell *what* you ate, and *when* you ate it."

15. "Where did you learn all this, about these *tell-tale* words?" asked Hugh.

16. "Our teacher told us about them," said Ralph; "and then he made us try to say something, or write something, without using any verbs, just as you tried; and we could not do it."

17. By this time the boys were thirsty, and so they all took a drink of water from the spring. Then they went up to the grove, on the top of the hill, where they played until almost sundown.

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EXPLANATION.—Some words are used almost wholly in *making statements*, as may be seen in the preceding chapter. Thus, also, in the sentences "*The man ran*," "*The man lived*," "*The man thought*

plied. "That is what our teacher calls all the words that *tell* something,—that is, all the words that are statements about something. If you *run*, does not '*run*' tell what you do?"

5. "That is so," said Eddie; "and when Hugh laughs at what you say, does not the word '*laughs*' tell what he is doing?"

6. "Then those *verbs*, as you call them, are the greatest *tell-tales* that I know of," said Hugh; "and I do not like tell-tales. There is Sim Arnold; he is

the greatest tell-tale in school, and nobody likes him."

1. The girl<sup>2</sup> spoke a piece<sup>2</sup> also.—2. She<sup>2</sup> likes a toy<sup>2</sup>; and so does a boy<sup>2</sup>.—3. The girl<sup>2</sup> likes a pink<sup>2</sup>, and a rose<sup>2</sup>; but not a big shoe<sup>2</sup> on her<sup>2</sup> foot<sup>2</sup>.—4. She<sup>2</sup> does not like a mouse<sup>2</sup>.—5. She<sup>2</sup> does not like a bug<sup>2</sup>, nor a big green fly<sup>2</sup>.—6. She<sup>2</sup> can fry a fish<sup>2</sup>, and bake a loaf<sup>2</sup> of bread.—7. She<sup>2</sup> likes a bird<sup>2</sup> in a cage<sup>2</sup>.—8. She<sup>2</sup> loves her<sup>2</sup> mamma<sup>2</sup> and her<sup>2</sup> papa<sup>2</sup>. (Notice how many articles are dropped, in changing to *plural*.)

## CHAPTER XX.

### TELL-TALES.—WHAT THEY ARE.

ex plāin' vīl'lage thirs'ty jēl'lies them sēlves'

1. One Saturday afternoon Hugh Kelly, who goes to school down in the village, came up to visit Eddie and Willie. When he came, Ralph Duncan that makes *sense*.

"Well," said Hugh, "I *ate* a piece of mince-pie."

11. "There!" said Eddie. "You said you *ate* a piece of mince-pie. Does not '*ate*' tell what you did? Does it not tell that you *ate* something?"

12. Then Hugh tried a great many times to say something that had no such thing as a *verb* in it. But every time he said anything that made sense, some one or more of those little *tell-tales* would come in.

13. After a while he said, "I *ate* a piece of mince-

pie at dinner. "Do not all the words, except 'I,' tell what I did?"

14. "Yes," said Ralph; "but 'ate' is the leading word; that is the word that *tells*; and the rest only help to explain the verb 'ate,' and tell *what* you ate, and *when* you ate it."

15. "Where did you learn all this, about these *tell-tale* words?" asked Hugh.

16. "Our teacher told us about them," said Ralph; "and then he made us try to say something, or write something, without using any verbs, just as you tried; and we could not do it."

17. By this time the boys were thirsty, and so they all took a drink of water from the spring. Then they went up to the grove, on the top of the hill, where they played until almost sundown.

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EXPLANATION.—Some words are used almost wholly in *making statements*, as may be seen in the preceding chapter. Thus, also, in the sentences, "The man *ran*;" "The man *lives*;" "The man *bought* a horse;" "The man *is dying*;" the words *ran*, *lives*, *bought*, and *is dying*, make statements about "the man." Such words are called *verbs*.

DEFINITION VI.—A VERB is a word that expresses action, or a state or condition of things. It is generally employed in making statements.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. A verb<sup>2</sup> is a leading word<sup>2</sup> in a sentence<sup>2</sup>.—2. A verb<sup>2</sup> is a tell-tale<sup>2</sup>.—3. A verb<sup>2</sup> tells something.—4. A verb<sup>2</sup> is a word<sup>2</sup> that generally makes a statement<sup>2</sup>.—5. The verb<sup>2</sup> tells *what* was done. Thus:—6. The pony<sup>2</sup> eats hay.—7.

The bird<sup>2</sup> flies away.—8. The pony<sup>2</sup> was beaten.—9. The jelly<sup>2</sup> was eaten.—10. A verb<sup>2</sup> often commands. Thus:—11. Give me<sup>2</sup> that<sup>2</sup> cherry<sup>2</sup>.—12. Pick that<sup>2</sup> berry<sup>2</sup>.—13. Now show me<sup>2</sup>, in the lesson<sup>2</sup>, a word<sup>2</sup> that is a verb<sup>2</sup>.

NOTE.—The teacher should remember, that, if any of the Written Exercises are too difficult for the pupils, it will be best for him first to read them over to the pupils, as they should be written.

## CHAPTER XXI.

### HOW MAX ALLEN CHEATED ROVER.

swīng   chēat'ed   wăg'ging   těr'rible   ěl'e phant  
rāised   pŭz'zled   splăsh'ing   to băc'cō   pi äz'za

1. Eddie would often play with the dog Rover; and Rover would do almost anything that Eddie wished him to do.

2. Eddie would throw a stick as far as he could; and Rover would run for it, and bring it back to him.

3. In the summer time, when the water was warm, Eddie would throw a stick out into the lake, and Rover would swim out and get it.

4. One day, when Eddie was not at home, Max Allen came along; and, seeing Rover out in the grove, he thought he would have a little play with him.

5. So he threw a stick out into the cove, and Rover went splashing out into the water, after it.



He soon found the stick, and brought it back, wagging his tail, as much as to say, "What fine fun it is!"

6. Then Max took the stick again, and swung it round his head, and made a motion as if he would throw it, and said, "Go, Rover!"

7. Rover rushed out into the lake again, but could not find the stick. When he came back he looked puzzled, and did not seem to know what it meant.

8. Then Max, who had held the stick behind him, so that Rover could not see it, swung the stick again, and made a motion, the same as before, and said, "Go, Rover!"

9. This time Rover rushed out only a little way into the water; but he kept looking back all the time, to see what became of the stick.

10. When Rover's sharp eyes saw that the stick was not thrown, and that Max held it behind him, he turned about, and came slowly back, and then started for the house.

11. Max called him, and said, "Here, Rover! Here is the stick." And then he threw it out into the lake, and said, "Go, Rover!"

12. Rover looked back, and saw him throw the stick; but he kept straight on to the house; and, all that Max could do, he could not get Rover to play with him any more.

13. Max had *cheated* Rover, and Rover knew it; and he did not mean to let *that* boy cheat him again.

*What Mr. Bookmore Said About It.*

14. I had been looking out of my open window, from the corner room on the second floor, and had seen it all.

15. As Rover came along toward the house, he looked up, and, seeing me, he wagged his tail, as much as to say, "*You saw it.*"

16. So I went out on to the piazza, and called to Max; and, when he came up, I said to him, "Max, you see that even a *dog* does not like to be cheated."

17. Then I told him about the boy who cheated the elephant. The boy went to a show, and saw other boys giving the elephant apples. So he took an apple, dug out the core, and put some tobacco in its place.

18. The elephant swallowed the apple; but as soon as he tasted the tobacco he flew into a terrible rage; and he almost broke his chain in trying to get at the boy.

19. It was as many as five years after that, when that same boy, who had grown to be almost a man, went to a show again, in another part of the country.

20. There was an elephant there; but the boy did not know it was the same elephant that he had once cheated.

21. But the elephant knew the boy; and as soon as he saw him he raised his trunk, and, reaching out

as far as he could, he struck at him a terrible blow, which just hit him. It broke his arm.

22. If the boy had not been pulled away by a man who stood near him, the elephant would have killed him.

23. "So you see, Max, that is what came of cheating," I said to him. "Did you ever hear the story of the boy who cried, 'Wolf! wolf!' when there was no wolf? If you have not heard it, you must ask the teacher to tell it to you."

24. When I had spoken in this manner, Max said, "Mr. Bookmore, you will never catch me cheating Rover again."

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. The boy<sup>2</sup> throws a stick<sup>2</sup> into the water.—2. The dog<sup>2</sup> runs for the stick<sup>2</sup>.—3. He<sup>2</sup> swims out for it<sup>2</sup>.—4. The lad<sup>2</sup> makes a motion<sup>2</sup> and cheats the dog<sup>2</sup>.—5. The dog<sup>2</sup> goes away, because he<sup>2</sup> does not like to be cheated.—6. He<sup>2</sup> will not play with a boy<sup>2</sup> who cheats him<sup>2</sup>.—7. I<sup>2</sup> told the lad the story<sup>2</sup> about the boy<sup>2</sup> and the elephant<sup>2</sup>.—8. I<sup>2</sup> told him<sup>2</sup> the story<sup>2</sup> about the boy<sup>2</sup> who cried, "Wolf<sup>2</sup>! wolf<sup>2</sup>!" when there was no wolf.<sup>2</sup>

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ORAL EXERCISE. I.—V. 14. What word here describes *window*?—*room*?—*floor*?—V. 17. *Boys*?—*tobacco*?—V. 18. What word describes *rage*?—V. 19. *Years*?—*boy*?—*part*?—V. 21. *Blow*?—What are the *describing* words called?—The words that *are described*?—(Def. I. and II., p. 13.)

II.—V. 15. Who is meant by *he*?—By *me*?—V. 16. By *he*?—By *him*?—V. 20. What is meant by *it*?—Who is meant by *he*?—V. 21. By *him*?—V. 22. By *him*?—V. 23. What is meant by *it*?—What are these words, that are used in place of nouns, called?—(Def. III., p. 26.)

## CHAPTER XXII.

## A TALK ABOUT ANIMALS.

1. One day, as Mr. Agnew and I were sitting in the grove at Wilmot Hall, we heard Lulu and Eddie talking in the garden near by.

2. "See that pretty dove up on the dove-cot!" said Lulu. "Don't you hear him say, '*Coo, coo*'?"<sup>a</sup>

3. "That is the way he *talks*," said Eddie.

4. "I suppose so," said Lulu; "but all birds do not talk alike; for the black crow says, '*Caw, caw*;' and the little wren says, '*Chirp, chirp*.'"

5. "And the hungry cat says, '*Mew, mew*;' and the old dog says, '*Bow, wow*,'" said Eddie.

6. "What do the busy flies and the bees say?" asked Lulu.

7. "The buzzing fly says, '*Buzz, buzz*;' and the humming bee says, '*Hum, hum*,'" Eddie replied.

8. "But the flies, and the birds, and the beasts, cannot talk *words* as *we* do, can they?" asked Lulu.

9. "I wonder *why* they cannot?" said Eddie.

10. "It must be because they cannot *think*," Lulu replied. "I suppose God did not make them *think*, as he made us; and so he did not give them *words* to *tell* what they think about."

11. "That is a very good reason," said the teacher to me. "Do you not think so?"

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<sup>a</sup> Let the child read these words, and the others attributed to animals, so as very nearly to imitate the sounds denoted by them.

12. "Quite as good as some wise men have given," said I.

13. On the next composition day at school, the teacher took from his little cabinet a paper, which he handed to Lulu and asked her to read. The next lesson will show you what Lulu read.

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WR. EX. [See *Third Series*, p. 49 ; and Rules, p. 57.]

1. What does the dove<sup>2</sup> say<sup>2</sup>?—2. How does he<sup>2</sup> talk?
  - 3. The crow<sup>2</sup> caws, the wren<sup>2</sup> chirps, and the dog<sup>2</sup> barks.
  - 4. The fly<sup>2</sup> buzzes, and the bee<sup>2</sup> hums.—5. An animal<sup>2</sup> cannot speak a word<sup>2</sup>.—6. God did not make the animal<sup>2</sup> think.—7. A wise man<sup>2</sup> says this<sup>2</sup> is a good reason<sup>2</sup> why the animal<sup>2</sup> cannot speak. (Notice where the articles can be properly omitted.)
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## CHAPTER XXIII.

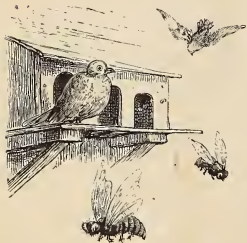
### A CHILD'S DREAM ABOUT ANIMALS.

1. Once a little girl, who had been reading in the good Book about the creation of all things, dreamed that she saw all the beasts of the field, all the insects, and all the birds of the air, gathered together in a friendly meeting. And she was not afraid.

2. Then it seemed as if they all tried to show to her the different ways in which they could make all their wants and feelings known. This is what she saw and heard in her dream :—

## How They Talk.

3.



"*Buzz, buzz,*" said the Fly,  
 As he flew swiftly by :  
 "*Hum, hum,*" said the Bee,  
 "Better not stop me!"  
 "*Coo, coo,*" said the Dove,  
 From his house up above :  
 "*Caw, caw,*" said the Crow,  
 To the corn-field below.

4.



The Dog said, "*Bow, wow ;*"  
 "*Moo, moo,*" said the Cow ;  
 "*Mew, mew,*" said the Cat ;  
 "*I squeal,*" said the Rat.

5.



"*Peep, peep,*" said the Chick,  
 As it picked up a crumb :  
 "*Cluck, cluck,*" said the Hen ;  
 "*Chirp, chirp,*" said the Wren ;  
 But the *Fish* were all dumb.

6.



Said the Goose, "*I siss :*"  
 Said the Snake, "*I hiss :*"  
 But the Lark on the wing  
 Said, "*I sing ! I sing !*"

7.

"*Baa, baa,*" said the Sheep,  
 As she heard her lamb bleat :  
 "*Quack, quack,*" said the Duck,  
 "I am always in luck :"  
 "*Croak, croak,*" said the Frog ;  
 "*Grunt, grunt,*" said the Hog.



8.

Said the Lion, "I *roar*  
 As you never heard before :"  
 Said the Horse, "I *neigh* ;"  
 Said the Donkey, "I *bray*."



9.

Said the Eagle, "As I fly  
 Very high in the sky,  
 But a speck I seem,  
 But you can hear me *scream*."



10.

In the evening still  
 Sang the "Whip'poor'will".  
 "*Hoot! hoot!*" said the Owl:  
 Said the Wolf, "I *howl* ;"  
 And the Tiger said, "I *growl*."



11. Then the little girl saw a man stand up in the midst of the animals, and it seemed as if he had power given him to rule over all of them.



*What the Man Said.*

12. It was then the MAN said,  
As he held up his head  
Above the beasts that were there,  
And the fowls of the air,—
13. “In sickness I *groan'*,  
And in sorrow I *moan'*;  
I *laugh'*, and I *cry'*;  
I *weep'*, and I *sigh'*;  
And I can speak *words'*,  
Which cannot be done  
By the beasts', or the birds'.  
Above all, more than they',  
I can *think* what I say',  
And can *know* what belong  
To the *right* and the *wrong*.”

14. When Lulu had finished the reading, Eddie whispered to me, “Mr. Bookmore, I think the teacher wrote that. I think that is *his* composition.”

15. “I think so too,” I replied; “and I think he wrote it for the little folks like you, and Willie, and Lulu, to set them thinking.”

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WR. EX. [See *Third Series*, p. 49; and *Rules*, p. 57.]

1. The child<sup>2</sup> dreams a dream<sup>2</sup>.—2. She<sup>2</sup> dreams that a beast<sup>2</sup>, a bird<sup>2</sup>, and an insect<sup>2</sup> had a friendly meeting.—



3. There was a noisy time<sup>2</sup>.—4. The fly<sup>2</sup> buzzed, the bee<sup>2</sup> hummed, the dove<sup>2</sup> cooed, and the crow<sup>2</sup> cawed.—5. The cow<sup>2</sup> mooed, and the cat<sup>2</sup> mewed.—6. The rat<sup>2</sup> squealed, the chick<sup>2</sup> peeped, the goose<sup>2</sup> sissed, and the snake<sup>2</sup> hissed.—7. The horse<sup>2</sup> neighed, and the donkey<sup>2</sup> brayed.—8. The man<sup>2</sup> groaned, and moaned, and sighed, and cried.

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EXPLANATION.—The statement of anything done by an intelligent being, as well as the narration of many other events, may combine with it the *When*, *Where*, *How*, and *Why* it was done. See the following Chapter.

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## CHAPTER XXIV.

### ABOUT OLD MR. BRAMBLE, THE FISHERMAN.

#### *I. What Use Mr. Agnew Made of the Story.*

1. All the children had heard about the big trout which old Mr. Bramble, the fisherman, had caught in the lake. So, one day, Mr. Agnew told the younger pupils in the Third Reader Class, that each one of them might write a composition about it.

2. "I will write something on the blackboard, as a guide for you," he said. This is what he wrote:

1st. WHAT he did . . . Old Mr. Bramble, the fisherman, caught a big trout.

2d. WHEN? . . . . . He caught it late one Saturday afternoon.

3d. WHERE? . . . . . He caught it in the lake, near Big-Rock.

4th. How? . . . . . He caught it with a hook and line.

5th. WHY? . . . . . He caught it because he was very hungry, and wanted a fish for supper.

3. Mr. Agnew told the pupils that they might ask him all the questions that they could think of about Mr. Bramble, and about his fishing. "For, the more you know about a subject," he said, "the better you can write about it."

4. So, the next week, they all wrote their compositions. Here is the best one; and it was written by Minnie Allen. The teacher thought it a little better than Eddie Wilmot's, because Minnie had put in the capitals and the pauses all right.

## *II. What Minnie Allen Wrote About It.*

WHAT? 1. Old Mr. Bramble, the fisherman, lives in a rude cabin on the west side of the lake. One day he caught a big trout. It was the biggest trout that the old fisherman had ever seen.

2. All the people said it was the biggest trout that had ever been caught in the lake. It weighed almost fifteen pounds.

WHEN? 3. The day on which he caught the fish was a warm day in summer. It was late in the afternoon, after Mr. Bramble had come home from the Forges. The old man had been at work at the Forges all the time since early in the morning, and had had no dinner.

WHERE? 4. He caught the fish in the lake, near Big Rock. There are a great many trout in the lake; but the best fishing-ground for them is in the deepest water, which is around Big Rock.

5. Big Rock is sometimes called Rock Island. In warm days in summer the trout lie down close to the bottom of the lake, because there the water is the coldest. Trout like to live in clear, cold water.

How? 6. It was with a hook and line that Mr. Bramble caught the trout. Sometimes, when the trout lie down deep in the water, he spears them; but this time he used a baited hook, which he let out on the water at the end of a long, stout line.

WHY? 7. The reason why Mr. Bramble went out fishing, when he was so tired, was, that he was so hungry,—and that he had so little in his cabin for supper.

8. He had nothing in his cabin but some raw potatoes. When he got back with his fish it was almost dark; but he made a big fire, and broiled the fish, and roasted some potatoes. Then he had a good supper.

9. “Now,” said Mr. Agnew, “I shall give the same subject to the *Fourth* Reader Class, for their next week’s compositions. There are some pretty good scholars in that class, and I shall expect very good compositions.

10. “You need not write out the facts according

to the *plan* which I gave to the younger pupils, unless you choose to do so. You are now far enough advanced to make your *own* plans. I intend to invite in my friend, Mr. Raymond, to hear your compositions read."

11. So, the next week, there were five compositions about old Mr. Bramble and his trout-fishing. Those written by Frank Wilmot and Henry Allen were very good; but the one written by Ralph Duncan was the best of all, although Ralph was younger than either Frank or Henry.

12. "How did you learn so much about Mr. Bramble's fishing?" asked Mr. Agnew. "You have told more than *I* knew about it."

13. "I went to see Mr. Bramble himself," said Ralph. "I went to his cabin, and had a long talk with him; and he told me all about his fishing, and showed me his fishing-tackle, and his boat, and everything in his cabin."

14. "That was a good way; a most *excellent* way to get your facts," said Mr. Raymond. "Always go to head-quarters for your facts, when you *can* do so."

15. "That is just the *thorough* way in which Ralph does everything," said the teacher, turning to Mr. Raymond, and speaking in a low tone.

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WR. EX. [See *Third Series*, p. 49; and *Rules*, p. 57.]

1. The fisherman<sup>2</sup> likes his<sup>2</sup> cabin<sup>2</sup> by the lake.—2. He<sup>2</sup> has lived there ever since he<sup>2</sup> was a boy<sup>2</sup>.—3. His<sup>2</sup>

father<sup>2</sup> lived there before him<sup>2</sup>.—4. He<sup>2</sup> has no child<sup>2</sup> to live with him<sup>2</sup>.—5. He<sup>2</sup> does a job<sup>2</sup> of work, now and then, at the Forge<sup>2</sup>, or the Factory<sup>2</sup>.—6. The old fisherman<sup>2</sup> of Lake-View is not a bad man<sup>2</sup>.—7. An advanced scholar<sup>2</sup> ought to write a good composition<sup>2</sup>.

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### *III. What Ralph Duncan Wrote About It.*

1. Old Mr. Bramble, the fisherman, who lives all alone in the little cabin on the west side of the lake, had been at work down at the Forges nearly all day.

2. He had been wheeling in heavy loads of old iron; and by the middle of the afternoon he was both very tired and very hungry, for he had eaten nothing since early in the morning.

3. As soon as he had finished his work, he hurried home. But the poor man had nothing in his cabin to eat, except some raw potatoes; and it was then almost sundown.

4. It was Saturday afternoon, also. As he began to plan for his supper, he said to himself, "I think a broiled fish would go well with some roasted potatoes. I must try to get something to last over Sunday."

5. The old man never went fishing on Sunday; and if he did not get a fish that evening, he knew he should have nothing but potatoes to eat until Monday morning.

6. So, taking down from a shelf his heavy *trolling*-line, and a new light line and hook for still-fishing,

which he had bought the day before in the village, and putting into his big coat-pocket the box of bait that he always kept ready, he stepped into his boat, which lay in a little cove near by.

7. Then, with strong arms, he rowed rapidly out on the lake. When he had reached a point a little way from Big Rock, he stopped rowing; for, all around "Rock Island," as Big Rock is called, is the deepest water in the lake, and the best fishing-ground for large trout. Old Mr. Bramble knew every inch of that ground; and he knew just where the biggest fish lay.

8. During the heat of a warm summer's day, the trout keep quiet in the deepest waters, near the bottom; for the trout is a neat fish, and it likes the cleanest and coldest water that it can find.

9. Mr. Bramble thought he would first try *trolling* in the deep water. For catching fish in this way, fishermen use a heavy line, and a hook which is called a *spoon-hook*. When the line is pulled through the water, this hook whirls round and round, and shines like a small fish.

10. So, taking up his heavy line, the old man dropped into the water the end to which the spoon-hook was tied, and began to row slowly around the island, letting the long line run out as he did so, until he had let out more than one hundred and fifty feet of it.

11. As he rowed around in a large circle, the

heavy line slowly sank deeper and deeper, and the smooth, bright spoon-hook whirled and glistened as it passed through the water, far away from where he was rowing, and quite close to the island.

12. He had rowed around only once, when he felt a sudden jerk at the line, and thought that something was on his hook. Then the old man stopped rowing, and, taking a firm hold on his line, he began to pull in his prize.

13. He soon found that the line pulled harder and harder, and that he must use nearly all his strength. Then he knew that he had caught a large fish, which began to plunge and dash off, first this way, and then that way, with all its might.

14. But Mr. Bramble had a strong and steady arm; and after a little while a big trout, that weighed nearly fifteen pounds, was carefully drawn over the side of the boat. With a stout stick, which he always carried in his boat, the old fisherman gave the trout a blow which put an end to its struggles.

15. When the old man saw what a splendid fish it was, he was very happy. It was the biggest trout he had ever caught. "You are as nice a fish," said he, "as a king ever ate."

16. Mr. Bramble then hurried home. It was almost dark when he stepped ashore. As soon as he reached his cabin he put some potatoes in the ashes in the great stone fireplace, and then made a rousing fire of hard wood over them.



17. Then he dressed the trout very neatly, and salted it a little; and when the fire had burned



down he broiled a part of the fish over the glowing coals. It was as nice a broil as ever came from a rich man's kitchen.

18. Over the broiled fish, and the hot roasted potatoes which he pulled out of the ashes, the old man, all alone there in his cabin, asked a blessing, as was his custom; for he said, "I have always something to be thankful for."

19. Then he made as hearty a meal as a hungry man needed to eat. As he finished his supper he said, "There is nothing like being hungry, to make



things taste good. That is one of the poor man's blessings."

20. As Ralph finished the paper, Mr. Raymond remarked, "Old Mr. Bramble was right. That *is* a blessing; and it is one that the rich do not always enjoy."

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WR. EX. [See *Third Series*, p. 49; and *Rules*, p. 57.]

1. The fisherman<sup>2</sup> says he<sup>2</sup> should like broiled fish and roasted potato<sup>2</sup> for his<sup>2</sup> supper<sup>2</sup>.—2. So he<sup>2</sup> takes his<sup>2</sup> heavy trolling-line<sup>2</sup> and his<sup>2</sup> new line<sup>2</sup> and hook<sup>2</sup> from the shelf<sup>2</sup>, and puts his<sup>2</sup> box<sup>2</sup> of bait into his<sup>2</sup> big coat-pocket<sup>2</sup>.—3. He<sup>2</sup> steps into his<sup>2</sup> boat<sup>2</sup>, and rows out on the lake.—4. He<sup>2</sup> stops near the big rock<sup>2</sup>, for there is the deepest water<sup>2</sup>, and the best fishing-ground<sup>2</sup>.—5. He<sup>2</sup> trolls for fish with his<sup>2</sup> line<sup>2</sup> and spoon-hook<sup>2</sup>.—6. He<sup>2</sup> soon catches a<sup>a</sup> large fish, and then starts for his<sup>2</sup> home<sup>2</sup>.—7. He<sup>2</sup> says, "This<sup>2</sup> is the biggest fish I<sup>2</sup> ever caught."

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## CHAPTER XXV.

### WHO WAS FREDDY JONES?

1. When I lived in the city I knew Freddy's father, who was a wealthy coal-merchant; and I knew Freddy too. Freddy was one of those bright little boys to whom I was going to tell all about my country home at Lake-View.<sup>b</sup>

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<sup>a</sup> Some large fish.    <sup>b</sup> See Lesson LXVI., pp. 125-6, Second Reader.

2. He was a very active boy, full of fun and frolic; and out of school he was always making sport for the other boys. But that was not all. Freddy was a good boy, and a good scholar too.

3. He had been to a public school in the city a long time; and, finally, he had been sent to a military school, where all the boys wore military uniforms; but Mr. Jones thought it would be better for Freddy's health if he should go into the country for a while, and live on a farm. That is what he said to me one day when I met him in the city.

4. "Send him to Lake-View," I said, "and let him go to Mr. Agnew's school a part of each day; and let him play, or work on the farm, the rest of the time."

5. "That is just the place for him," said Mr. Jones. "He has an uncle there—my brother Edward—and he can live with him; and perhaps, Mr. Bookmore, you will be kind enough to look after Freddy a little."

6. "I will do so with great pleasure," I replied. "Your brother is an excellent man. He is a plain farmer, who loves boys, although he has none of his own; but he has one sweet little girl, Ida, who goes to Mr. Agnew's school. He will take good care of Freddy, and he will not let him work too hard, either."

7. So Freddy had been sent to his uncle's in the fall. He had been there all winter, and through

the spring; and now his health was so good that he went to school all through the week. But he spent his Saturdays and his vacations on the farm. He was fond of writing home, and telling his sisters what he knew about farming.

8. "Freddy writes funny compositions," said Mr. Agnew to me one day; "but they are *good* ones; for he writes about something on the farm that he knows all about."

9. Then Mr. Agnew showed me some compositions which Freddy had written.

10. "Let me take them," I said, "and I will show them to some of the boys and girls whom I know in the city."

So here, on the next four pages, are two of Freddy's compositions, which we<sup>a</sup> have had printed, so that all our young friends may read them.

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. He<sup>2</sup> who has always lived in a city<sup>2</sup> knows little of the pleasure<sup>2</sup> to be enjoyed in a country place<sup>2</sup>.—2. The city boy<sup>2</sup>, as well as the country lad<sup>2</sup>, loves the open field<sup>2</sup>, the grove<sup>2</sup>, the hill<sup>2</sup>, and the valley<sup>2</sup>; for there he<sup>2</sup> finds health, as well as pleasure. (Omit the articles where they are not needed.)

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<sup>a</sup> NOTE.—Here Mr. Bookmore, in speaking of himself, says "we," instead of "I." *We*, in the plural, is often used by an author or speaker, through modesty, in the place of *I*, in the singular. It is often used by monarchs, in public documents addressed to their subjects; as, "*We*, Alexander, Emperor of all the Russias, do ordain," etc.

## CHAPTER XXVI.

## FREDDY'S FIRST COMPOSITION.

*What a Dog is Good For.*

1. Once I lived in the city ; but now I live on a farm, with Uncle Ed. A dog is of great use on a farm ; and that is why a boy likes him.

2. A boy can do nothing on a farm without a dog. A dog will do almost all the work that a boy has to do.

3. Uncle Ed says, "There, Fred, the hens are scratching up those peas." I whistle for Skip, and say, "Sic 'em ! sic 'em !" and that is all I have to do. Skip drives the hens out of the garden.

4. But this is not all that a dog is good for. He is good to bark at peddlers<sup>a</sup> ; and he is good to run out and bark at wagons that pass by.

5. A dog is good to howl all night when the moon shines. He is also good to bark at woodchuck holes. He will bark at one an hour at a time.

6. Every boy should have a dog to go with him for the cows ; for it is fine sport to see a dog run on ahead, and chase the chipmonks<sup>b</sup> into their holes.

7. A good dog will dig at the hole of a chipmonk, and bark and dig, and dig and bark, while

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<sup>a</sup> Also written *pedler*, and *pedlar*.

<sup>b</sup> Also written *chipmunk*, *chipmuck*, and *chipmuk*.

you go around the cows, and drive them out of the pasture.

8. A dog is good company. Uncle Ed says a small dog is as active and as spry as a boy in doing nothing.

*Explanations, and Rules, to be given by the teacher as they are needed in the Exercises.*

1st. Nouns may be written in a form which denotes *possession*. Thus, when I write, "the *girl's* play-house," "the *boy's* ball," "the *hen's* chickens," I mean that it is the play-house which belongs to *one girl*; the ball which belongs to *one boy*; and the chickens which belong to *one hen*.

2d. But when I write, "the *girls'* play-house," "the *boys'* ball," "the *hens'* chickens," I mean the play-house which belongs to *two or more girls*; the ball which belongs to *two or more boys*; and the chickens which belong to *two or more hens*.

Therefore: *Rules for Writing the Possessives*:—

RULE VII.—The possessive *singular* is formed by annexing an upper comma and the letter *s* to the singular noun; as, boy, *boy's*; Burns's Poems.

RULE VIII.—The possessive *plural* is generally formed by annexing the upper comma alone to the plural noun; as, girls, *girls'*.

But when the plural does *not* end in *s*, the possessive plural is formed by annexing the comma, with an *s* after it, to the plural noun; as, children, *children's*.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. The hen<sup>2</sup> knows Skip's bark, and Skip knows the hen's<sup>2</sup> track<sup>2</sup> when he sees it<sup>2</sup>.—2. A dog<sup>2</sup> will bark at a peddler<sup>2</sup>, and at a peddler's<sup>2</sup> wagon<sup>2</sup>, and at a woodchuck's<sup>2</sup> hole<sup>2</sup>.—3. He<sup>2</sup> can tell a chipmonk's<sup>2</sup> hole<sup>2</sup> as soon as he<sup>2</sup> sees it<sup>2</sup>.—4. He<sup>2</sup> will drive the cow<sup>2</sup> out of the pasture<sup>2</sup>.—5. My dog's bark will start the horse<sup>2</sup>.

## CHAPTER XXVII.

## FREDDY'S SECOND COMPOSITION.

*Freddy's Fox, Jacko.*

1. Last summer I had a tame fox. His name was Jacko. A boy gave him to me. Uncle Ed said I might keep him, if I could teach him to be good, so that he would do nothing naughty.

2. I liked him ever so much; for he was as tame and as playful as a kitten. He had a hole under the wood-pile, but he always came out when I called him.

3. For a long time I thought Jacko was just as good as any fox could be; and I began to like him better than I liked Skip himself.

4. Jacko used to go with me to the hen-coops, and see me feed the chickens. Then he would prick up his ears just as if he smelt something; but when I said to him, "Jacko! what are you thinking about?" he would let his tail droop on the ground, and put on an honest look, as much as to say he did not care for chickens at all.

5. But one day I missed some chickens. I did not think Jacko stole them, he looked so honest. But when I went to the wood-pile to call him, I found feathers at the entrance of his hole, and they were chicken feathers too!

6. I showed them to Jacko, and I said to him,

"Jacko! look here. What does this mean? Do you steal chickens?" Jacko hung down his head; and you don't know how sheepish he looked—if a fox *can* look sheepish.

7. Jacko could not deny that he knew all about it. Yes, my pet Jacko was a liar and a thief; and all his pretty ways could not hide the fact. He was just as *foxy* as all the rest of his tribe.

8. It was not long after this—and, now I think of it, perhaps it was the same day on which I found the feathers under the wood-pile, and just before the sun went down—that Jacko died suddenly—*very* suddenly.

9. His bright face and his cunning ways could not save him. And this is the way he looked when he was dead, just as ~~ground, and had stopped~~ you see here, in the when Malta began to lick picture. And the pretty way, that the little rooster, and the bid- lieve that the kittens had dies, and the little not fighting, all the time. chickens, all came to them, they ran quickly to attend the funeral of with a little ball that she the great thief and Then Jennie thought that robber. ng, and just as pretty, as

10. And what may seem strange, they did ures of those two pretty kit- not put on any mourn- ike to have them in a book." ing; but the rooster cilrawings of them for you," Jacko dead. Then he,

chickens, went back to their roosts, and their coops, and their nests, just as happy as if there had been no funeral at all."

WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. Freddy's composition<sup>2</sup> is a good one<sup>2</sup>.—2. A tame fox<sup>2</sup> is as playful as a kitten<sup>2</sup>, but he<sup>2</sup> will cheat.—3. He<sup>2</sup> will play a naughty trick<sup>1</sup> on you.—4. He<sup>2</sup> is a real thief<sup>2</sup>.—5. A thief's<sup>2</sup> tricks are well known to him<sup>2</sup>.—6. He<sup>2</sup> robs a hen-coop<sup>2</sup>.—7. A feather<sup>2</sup> at the entrance<sup>2</sup> of his<sup>2</sup> hole<sup>2</sup> shows what he<sup>2</sup> has done.—8. The old biddy<sup>2</sup> and the little chicken<sup>2</sup> are glad when the fox is dead.

## CHAPTER XXVIII.

better than I liked Skip hirtTENS.

4. Jacko used to go with  
see me feed the chickens. *Visitor.*

his ears just as if he smel<sup>n</sup> June, as Mr. Agnew  
I said to him, "Jacko! basant arbor in Colonel  
about?" he would let his ta, fragrance of the roses,  
and put on an honest look, fest bloom, little Nellie  
not care for chickens at all. e, with Jennie Martin.

5. But one day I missec<sup>iger</sup> than Nellie, had  
not think Jacko stole the<sup>ie</sup> village, to spend the  
But when I went to the w<sup>ow</sup> Nellie was taking  
found feathers at the entran

were chicken feathers too! be understood, is that supposed

6. I showed them to Ja<sup>broods, and not from a human</sup>  
to Animals," in Fourth Reader.



her visitor out into the garden, to show her the kittens.

3. We heard Nellie saying to her, "*Frolic* and *Fun* are their names; and one is a *Malta*, and one is a *Tabby*. And, oh! they are such *darling* pets! And they are so beautiful too!—and they play nicely together."

4. When the girls reached the garden they saw the two kittens at play. At first the little visitor thought they were *fighting*; and she was greatly afraid of them.

5. Nellie told her that the kittens were only *playing*, and that they would neither scratch nor bite each other.

6. But it was only after they had stopped rolling and tumbling on the ground, and had stopped chasing each other, and when Malta began to lick Tabby's face in a very pretty way, that the little girl could be made to believe that the kittens had really been playing, and not fighting, all the time.

7. When Nellie called them, they ran quickly to her, and began playing with a little ball that she took out of her pocket. Then Jennie thought that they were just as cunning, and just as pretty, as they could be.

8. "I wish I had pictures of those two pretty kittens," I said. "I should like to have them in a book."

"I will try to make drawings of them for you," Mr. Agnew replied.

9. A few days after this, Mr. Agnew sent me the drawings; and he sent me some verses, too, about these wonderful kittens.

10. The pictures showed how the kittens looked in four different scenes of "*The Play*," as Mr. Agnew called it; and, as some of the verses describe the "acting," I think it is best to print both the verses and the pictures. So here they are, in the next lesson.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. The rose<sup>2</sup> was in bloom in the garden<sup>2</sup>.—2. The kitten<sup>2</sup> was at play.—3. What is the kitten's<sup>2</sup> name<sup>2</sup>?—4. Whose pet<sup>2</sup> was she<sup>2</sup>?—5. What did she<sup>2</sup> do?—6. What reply<sup>2</sup> shall I<sup>2</sup> make?—7. Here is a verse<sup>2</sup> about the kitten<sup>2</sup>, and here is a picture<sup>2</sup> of her<sup>2</sup>.

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## II. *Nellie's Kittens at Play.*

1. Said Nellie to Jennie, one day,  
"Have you seen my two kittens at play?  
*Little Frolic's* the name of the one,  
And the name of the other is *Fun*."
2. "They're as pretty as pretty can be:  
O, such beautiful *colors* they wear!  
And they'll come when I *call*, as you'll see:—  
Don't you think they're a wonderful pair?"

3. "Little Frolic's a *Malta*, I'm sure;  
 She's so mousy in color, they say;  
 While Fun is a *Tabby* as pure,  
 She's so brindled with black, white, and gray."



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 ve went on our w.

ird Series, p. 49; and  
 l 101.]

ten<sup>2</sup>?—2. What is her<sup>2</sup>  
 —4. She<sup>2</sup> jumps, and  
 e a tiger<sup>2</sup>.—5. She<sup>2</sup> has  
 but she<sup>2</sup> has a velvety  
 tiger's<sup>2</sup> face<sup>2</sup>?

KIX.

THAT CAME OF IT.

4. "O, such antics you never did see!  
 Nothing can with my kittens compare:  
 They're so full of their frolicsome glee,  
 They're the life of the house, I declare."
5. "Do you see them out there in their play?—  
 'And you think they are *fighting*,' you say?  
 Not at all, I assure you—no, no!  
 It is all of it *playing*—mere *show*."

*What Mr. Agnew Said About Them.*

6.

As we sat in the arbor, enjoying the shade,  
 And watching their gambols, these comments I made :  
 " 'Tis as pretty a play as I ever saw played :

"THE PLAY."

*Scene I.* ~~It is~~  
 pictures.

Lesson.

Though like tigers they spring,  
 And like tigers they cling,—  
 Though they tumble around

And roll on the ground

In a most fearful way,

WRITTEN EXERCISE.

As if mad for the fray,—

PI

There's no cause for alarm !

1. The rose<sup>2</sup> was in b  
 was at play.—3. What  
 pet<sup>2</sup> was she<sup>2</sup>?—5. W  
 shall I<sup>2</sup> make?—7. H  
 here is a picture<sup>2</sup> of h

For their teeth they keep back

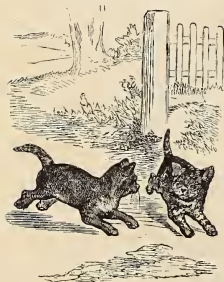
In the fiercest attack ;

And though sharp are their claws,

Yet their velvety paws

Will keep them from harm.

7.

*Scene III.*

"So, while they pretend

To scratch and to bite

In a desperate fight,

You will see, in the end,

As they scamper away

In their innocent play,

It was only in fun :

And when they have done,

And they hear Nellie call,

Then quickly they'll run,

Just to play with her ball,—  
And be sweet as they can,  
And just as cunning,  
And just as loving,  
As when they began.”

Scene IV.



8.

We enjoyed the sport, to the end of the play—  
Mr. Bookmore and I—then we went on our way.

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WRITTEN EXERCISE. [See *Third Series*, p. 49 ; and  
Rules, pp. 57 and 101.]

1. What is the color<sup>2</sup> of the kitten<sup>2</sup>?—2. What is her<sup>2</sup> name<sup>2</sup>?—3. What is her<sup>2</sup> play<sup>2</sup>?—4. She<sup>2</sup> jumps, and gambols, and springs, and clings, like a tiger<sup>2</sup>.—5. She<sup>2</sup> has a sharp tooth<sup>2</sup>, and a sharp claw<sup>2</sup>; but she<sup>2</sup> has a velvety paw<sup>2</sup>.—6. Is a kitten's<sup>2</sup> face<sup>2</sup> like a tiger's<sup>2</sup> face<sup>2</sup>?

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## CHAPTER XXIX.

### MR. AGNEW'S PROMISE, AND WHAT CAME OF IT.

1. The children had not forgotten Mr. Agnew's promise to take them up to Fairy Island some day. All but Ida Jones and two or three others had been there before; but those who had once been there were always glad to go again, and were never tired of talking about that charming place.

2. “We are going to Fairy Island *to-morrow*,” said Ida Jones to Nellie Hardy, as they were going into school one afternoon.

"How do you know? Who says so?" asked Nellie.

"Mr. Agnew told mamma so this noon," said Ida.

3. Nellie told it to Ella Gray just as they were taking their seats, and Ella whispered it to Minnie Allen, and Minnie Allen to Bertie Brown; and so, half a dozen knew it before school opened.

4. At the recess nothing else was talked about; and all were on tip-toe to hear what the teacher would say about it.

5. After the recess Mr. Agnew told the children that, if it did not rain the next day, he would go with them to the Island after school.

6. He also told them that, if they all knew their lessons well, he would close school at three o'clock, so that they might have the more time before sundown.

7. He said Mr. Wilmot's man Peter would take them up in the long wagon, after school, and drive down as far as Mr. Duncan's, about sundown, to take those home who had to go so far. He said they must all ask their parents to let them go.

8. The next day they *all* told the teacher they could go. It was a pleasant, sunny day in June, and not too warm. Peter was at the school-house promptly at three o'clock; and, a few minutes later, they were on their way to the Island.

WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. The child<sup>2</sup> had not forgotten Mr. Agnew's promise<sup>2</sup>.—2. The child's<sup>2</sup> parent<sup>2</sup> had been told about it<sup>2</sup>.—3. The child's<sup>2</sup> lesson<sup>2</sup> must be learned.—4. He<sup>2</sup> must ask his<sup>2</sup> parent's<sup>2</sup> consent.—5. Only a good promise<sup>2</sup> should be made, and then it<sup>2</sup> should be kept.—6. This<sup>2</sup> was a good promise<sup>2</sup>.

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## CHAPTER XXX.

### THE CHILDREN'S EXCURSION TO FAIRY ISLAND.

1. Peter drove rapidly up the east shore-road, crossed Stony Brook to the west side, and the children got out at the winding pathway which leads through Maple Grove.

2. They did not wait for the teacher, but ran on ahead of him, and across the bridge; and they were on Fairy Island before Peter had fairly turned his horses homeward.

3. Some of the children ran up to Elm Lake; but when they saw that the teacher had taken the pathway that leads down the Island, by the side of the "Little Channel," they all followed him.

#### I. *The Midges of Midge Island.*

4. "Here is a little bridge," said Mr. Agnew, "that leads over this little stream, to Midge Island."

"Why do they call it Midge Island?" asked Ida Jones, who had never been to Fairy Island before.





5. "Because so many of the little flies called *midges* are often seen flying there about sundown," he replied.

6. "And they are so small," said Henry Allen, "that the *Indians* used to call them 'No-see-em.'"

"And Aunt Clara calls them 'The little *Fairy* flies,'" said Eddie.

7. Some of the children ran across the little foot-



bridge. They said they would play that they were fairies, and would hide among the daisies and the clover blossoms; but they soon came back, and followed the teacher down the pathway that leads around the Island.

8. They passed along the edge of what seemed, to the little ones, to be a large forest, although the distance across it was not more than twenty-four rods.

## II. *The Wilderness.*

9. "It is called 'The Wilderness,'" said the teacher, "because it is filled with trees so large, and so close together, that they almost shut out the light of the sun at noonday."

10. "Are there any *bears* in these woods?" asked Ida Jones.

"Bears! bears!" shouted Bertie Brown.

11. "Only think of bears on Fairy Island!" said Nellie Hardy.

"No, but there are pretty little red squirrels and chipmonks here," said the teacher.

12. "We saw a red squirrel run up an elm tree near Elm Lake," said Ralph. "And two chipmonks on Maple Island," said Eddie.

## III. *Cape Lookout.*

13. From Cape Lookout, which is at the south end of the Island, they had a fine view down the stream. They could see all along the eastern shore

of Lake Lenapee; but although they could not get even a glimpse of the main building of Wilmot Hall, so completely was it concealed from view by the grove around it, yet the top of the Tower could be plainly seen above the highest trees.

#### IV. *Lily Cove, Sandy Bay, and Snug Harbor.*

14. Following the pathway up along the east side of the Island, they passed two long and narrow sandbanks in the middle of the stream, and then came to *Lily Cove*, the southern part of *Sandy Bay*,—a densely shaded nook, with the matted branches of



the low trees that enclosed it hanging far over the still water, and dipping down to its very surface.

15. While the edges of the cove were fringed with broad, flat-leaved, reedy grasses, farther in were seen masses of the water-lily, whose delicate flowers, of a pearly whiteness, seemed to light up the dark recess with a silvery gleam.<sup>a</sup>

16. Here Freddy Jones waded in far enough to pluck half a dozen of the lilies; and in the mean time the teacher, after asking the children to notice how much the white lilies looked like stars resting on the dark water, repeated to them the following verse of poetry, which he had seen in a paper called *Leisure Hours*. He said it was an excellent description of the scene before them :

17. "Down in the densest shade  
That matted boughs have  
made,  
The lilies float upon the reedy  
stream :  
Amid the deepest gloom  
They show their pearly  
bloom,  
Lighting the darkness with a sil-  
ver gleam."



18. A little farther up, and nearer the bank, they found a number of other water plants, each of which had a stem full of blue flowers.

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<sup>a</sup> The fragrant *Water-Lily* (*nymphaea odorata*) has white flowers, often four or five inches across, of the most delicate texture, tinged with purple. The *Yellow Pond-Lily* (*nuphar advena*) is more common, and less interesting.

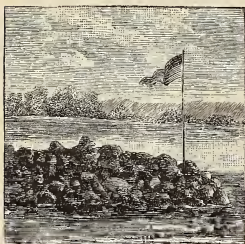
19. Each plant had only a single leaf, of a dark-green color. Eddie said it was shaped like an arrow. The teacher said this plant was called *Pickereel Weed*.

20. In the upper part of Sandy Bay, which is called Snug Harbor, all but the teacher were surprised to see a boat, and two persons on the shore near by. On coming nearer, they were still more surprised to see that the persons were Frank Wilmot and Uncle Philip.

21. They had rowed up across the end of the lake, from Wilmot Hall, and then up Stony Brook, and had entered the bay between Cape Charles and Cape Henry.

22. At Snug Harbor the bay was shallow, and had a sandy bottom; but at the southern end, where the lilies grew, the water was deeper, and the bottom muddy.

#### V. *The Old Fort: Now the Light-House.*



23. On the point of land which is called Cape Charles, the boys of Lake-View, some years before this, had raised a flag-staff; and around it they had built a wall of stones and turf, which they called "The Fort." They said the fort might be needed to defend the entrance to the bay, if any hostile ships should attempt to enter there.

24. But when Mr. Agnew came to teach the school, he said he thought a *light-house* would be better than a fort. "A fort," said he, "has a look of war and defiance; but a light-house warns ships of danger, and points out the way to a safe harbor."

25. "And it is a time of peace now, and not of war," the girls said. So the boys changed the name of the fort, and called it "The Light-House."

✓ VI. *A Voyage of Discovery.*



26. At Snug Harbor Uncle Philip took Nellie, and Lulu, and Ida, and Ralph, and Bertie Brown, on board of his boat. He said he would take them on a voyage of discovery.

27. Then he and Frank rowed down the bay, and, after passing around Cape Charles, they rowed up the stream, Ralph being at the helm. The wind was from the north, and it was pretty hard rowing.

WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. The pathway<sup>2</sup> leads along the side<sup>2</sup> of the channel<sup>2</sup>.—
2. A bridge<sup>2</sup> leads over the stream<sup>2</sup>.—3. Is it<sup>2</sup> a foot-bridge<sup>2</sup>?—4. What is a midge<sup>2</sup>?—5. Is it<sup>2</sup> a fairy<sup>2</sup>?—6. Is it<sup>2</sup> a little fly<sup>2</sup>?—7. What did the Indian<sup>2</sup> call it<sup>2</sup>?—8. Can a fairy<sup>2</sup> hide in a daisy<sup>2</sup>, or in a clover blossom<sup>2</sup>?—9. Do you see a bear's<sup>2</sup> track<sup>2</sup> there?—10. Is it<sup>2</sup> not a squirrel's<sup>2</sup> track<sup>2</sup>?—11. Is it<sup>2</sup> not a chipmunk's<sup>2</sup> track<sup>2</sup>?—12. See that<sup>2</sup> lily<sup>2</sup> there!—13. What other discovery<sup>2</sup> was made?

(Omit the *a* when necessary, and change it to *some* when desirable.)

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## CHAPTER XXXI.

### FAIRY ISLAND.—(Continued.)

1. When Frank and Uncle Philip rowed out from Cape Charles, the lowlands of the opposite shore seemed to be spread out before them northward, almost as far as the eye could reach.

2. Along the eastern limits of the meadows were clumps of large black-walnut trees, whose dark-green foliage clearly defined the meadow boundaries on the east, and contrasted finely with the lighter green of the chestnut trees that were mingled with the hickories on the highlands beyond.

3. Ralph and Bertie spoke about the fine times they looked forward to in gathering black-walnuts from the meadows, and hickory-nuts and chestnuts from the hills; and this led Frank to repeat the



following verse of poetry, which Uncle Philip said was a good description of what the scene *would be* in the autumn:

4. "Black-walnuts, in low meadow ground,  
Are dropping now their dark-green balls;  
And on the ridge, with rattling sound,  
The deep-brown chestnut falls.  
When comes a day of sunshine mild,  
From childhood nutting in the wild  
Outbursts a shout of glee;  
And high the pointed shells are piled  
Under the hickory tree."

5. Some of the children said that, near by, the eastern shore of Stony Brook looked like a vast carpet of velvet; for the meadows had been mown, and the green grass had started up anew.

6. "I think the meadows look like the ocean, with the line of black-walnuts for the rocky shore, and the highlands for mountains beyond!" said Ralph.

7. "Only the ocean is blue, and the meadows are green," said Lulu. "Does not some one say, 'Roll on, thou deep and dark *blue* ocean'?"

8. By keeping along in the deeper part of the stream, close by the Island, the boat passed Rocky Shoals in safety, and all went ashore at Cottage Landing, where they met the teacher and the rest of the party.

9. Some of the children then ran up along the shore to North Cape, a sharp rocky point of land which divides the stream, and turns part of it aside to form Maple Channel.

I. *The Cottage at Cottage Landing.*

10. Others paid a visit to "The Cottage," or Summer House, near by, which stood in a grove of elms that had been planted there long, long ago; and were now among the tallest trees on the Island



11. The doors and windows of the cottage were never fastened; for all who loved Fairy Island were free to enter there for repose, or to sit in its vine-



covered porch and enjoy the quiet beauty of the scene.

12. Though pictures covered the walls of the large central room, and books and papers were piled up on the table, yet nothing left there had ever been harmed by rude hands, or carried away.

13. Lulu whispered to Ralph, "Mr. Bookmore takes his morning ramble here, nearly every pleasant day in summer."

"And he often comes up here at noonday, also, and falls asleep under the big elms, or writes in the cottage," said Nellie Hardy.

14. "And when he comes up here by moonlight, perhaps it's to see the Fairies," said Willie, laughing.

Elm Lake was one of the charming spots in this Fairy land. This is what Uncle Philip told the children about it:—

## II. *The Story of Elm Lake.*

15. "A little stream," said he, "that came from a little spring upon the mountain side, became tired of flowing along so slowly in Maple Channel. So it turned aside, a little below the Cape, and thought it would make a channel for itself to the big lake, in the plain below.

16. "It had not wandered far, before it fell into a deep hollow. There it came near being lost in the sands, and among the trees; and it had to fill up the hollow, and make a lake there, before it could go any farther.

17. "Then the sad and weary stream was glad to find a way back to Maple Channel. Just where it came so near being lost in the sands, we dug out the lake, and made it larger; and that is the Elm Lake that you now see.

18. "When the water in the little lake had become clear, we put some goldfish into it; and we put a wire gate into the stream both above and below the lake, so that the fish could not get away.

19. "Here these fish remain all summer long. Here we feed them; and they become so tame that they will take crumbs of bread out of our hands. Here, also, they rear their young. It is a charming home for them, and they seem to love it too.

20. "When the cold autumn weather sets in, we open the gate, and the fish swim down, in a golden stream, to the big lake below.

21. "There they stay, in its deep, warm waters, all through the winter; but when *spring* returns, *they* return also. And so, again and again they come back to spend the summer in this Fairy land."

22. "They like Fairy Island as well as we do, don't they?" said Minnie.

### III. *The Big Grape-Vine.*

23. Just across the outlet of Elm Lake, on the *Isle of Vines*, the children found a large grape-vine, that reached straight from the ground up to the limbs of a tall elm tree that grew there. Then it

spread all over, in the top of the tree, among the leaves and the branches.

24. The boys said the tree looked like a big umbrella. They came running back to ask Uncle Philip how the vine got up there, without a limb to climb by.

25. "That was a very easy thing for the vine to do," he said; "but it *took time*. When the tree was young, the vine was planted near it. Now do you see how the vine got up there?"

"I don't see," said Ida. "Will you please tell us?"

26. Then Uncle Philip went on to say, "This is the way it did it. When the tree was quite small, the vine reached up, and easily took hold of a limb that was the nearest to it. Then it held on, and grew as fast as the tree did. That is the way it got up so high. *It kept growing.*"

27. "Just as the snow-ball did," said Eddie, turning to Willie. "Don't you know how the snow-ball grew?"

"Yes," said Willie. "*We kept it rolling.*"

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. What defines the meadow boundary?<sup>2</sup>—2. Where is the hickory<sup>2</sup> found?<sup>2</sup>—3. Does the chestnut<sup>2</sup> grow on the hill<sup>2</sup>?—4. What does the meadow<sup>2</sup> look like?<sup>2</sup>—5. Is there a rocky shoal<sup>2</sup> in the channel<sup>2</sup>?—6. A rock<sup>2</sup> divides the water<sup>2</sup>.—7. Is it a sharp rock<sup>2</sup>?—8. Was there any picture<sup>2</sup>

on the wall<sup>2</sup> of the cottage?—9. Was there any book<sup>2</sup> or picture<sup>2</sup> on the table<sup>2</sup>?—10. Was any story<sup>2</sup> told about Elm Lake?—11. What vine<sup>2</sup> took hold of the branch<sup>2</sup> of the elm tree<sup>2</sup>?—12. What child's<sup>2</sup> question<sup>2</sup> was asked?

## CHAPTER XXXII.

### MORE ABOUT FAIRY ISLAND.

1. After the children had spent some little time very pleasantly at the lake, and had tried the swings near by, all went down to what is called "The Lawn."

#### I. *The Open Lawn, and the Forest.*

2. This is an open grassy spot in the centre of the Island. Here they played games until the sun was almost setting.

3. All around this grassy lawn are tall trees, with giant trunks; and in a dense mass, high overhead, they spread abroad their leafy branches.

4. "These are the ancient monarchs of the forest," said the teacher; "and they seem to stand here, like so many sentinels, to guard the scene."

5. "It is the same forest," said Uncle Philip, "that grew here when the good Indians owned all the land around Lake-View. They believed that so long as they did not allow a single tree to be cut down on this Fairy Island, no enemies would harm them."

6. "The white people," said he, "have changed the Island only a very little. Elm Lake has been made a little larger and deeper; the Cottage has been built; and the paths over the Island are more deeply worn than they were when the white people first came here."

7. "Can't you tell us about the good little *fairies* that are said to meet here on the lawn by moonlight?" asked Lulu.

8. "You must ask Aunt Clara to tell you fairy stories," Uncle Philip replied. "You have seen the *pyxies*, which grow all over the Island, have you not?"

9. "O, yes, those lovely little starry flowers," said Lulu. "We gathered a great many of them last month, but they are just out of bloom now. Aunt Clara says they are the flowers which the fairies are supposed to love the most."

10. "And she must tell you the story of the fairy's funeral, which is said to have taken place just here, in the centre of the lawn, where you see this large cluster of *pyxies*," said Uncle Philip. "And that story will tell you when the *pyxies* were first seen growing here."<sup>a</sup>

## II. *Is this Geography?*

11. Ida Jones had been off to find the teacher; and now, as she was leading him back, he asked her,

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<sup>a</sup> *Pyxidanthera*. See the close of last chapter in Fourth Reader.

'Don't you think you have learned something about geography this afternoon?'

12. "Where have I learned it? What have I learned about it?" she asked.

13. "You have learned it *here*—on this *Fairy Island*," he replied. "Can't you tell a great many things about Fairy Island now?"

14. "O, yes, I can tell where Elm Lake is, and what fishes live in it; and where Lily Cove is, and what flowers grow there.

15. "And I can tell about Snug Harbor, and Cape Charles, and Cape Henry, and the Light-House, and Rocky Shoals, and Cottage Landing—and ever so many more places. Is that what you mean?"

16. "Yes, *that* is geography," he replied. "And we must have a large map of Fairy Island, and hang it up in the school-room."

17. Just then a call was heard from Peter; and soon all the party were on their homeward way. Frank and Uncle Philip went back to Cottage Landing, where they had left the boat; and it was almost dark when they stepped ashore at the cove, back of Wilmot Hall.

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. What is an open grassy spot<sup>2</sup> called?—2. Is it<sup>2</sup> a lawn<sup>2</sup>?—3. Such a spot<sup>2</sup> is often found in the centre<sup>2</sup> of an island<sup>2</sup>.—4. Is a lawn<sup>2</sup> a place<sup>2</sup> of beauty?—5. Is not the green branch<sup>2</sup> of a tree<sup>2</sup> beautiful?—6. Is not a green leaf<sup>2</sup>

a thing<sup>2</sup> of beauty?—7. What is an old tree<sup>2</sup> called?—8. Is it<sup>2</sup> not called the monarch<sup>2</sup> of the forest?—9. Has an old tree<sup>2</sup> any enemy<sup>2</sup>?—10. Who can tell a story<sup>2</sup> about a fairy<sup>2</sup>?—11. Is not an island<sup>2</sup> a good place<sup>2</sup> for a picnic party<sup>2</sup>?

## CHAPTER XXXIII.

### WHY FREDDY JONES LIKES FARMING.

1. Freddy Jones, who wrote the compositions about “What a Dog is Good For,” and “The Fox, Jacko,” wrote other compositions, also. He wrote some of them to tell “Why a Boy Likes Farming.”

2. One or two of these compositions about farming were pretty long; but some of them were very short. Here they all are, just as Freddy wrote them.

#### I. *A Day's Fishing.*

1. I like farming; but I like it best when it rains a little in the morning, for that is the kind of day that I like to go fishing. Then the fish will bite, and I can get a string of them almost as long as I can carry.

2. If it should rain every Saturday morning, when there is no school, it would make farming very pleasant.

3. There is much fun in getting ready to go fishing in the country. You go to the woods, and cut a long slim pole, which is a “fish-pole,” and that takes half a day, always.

4. Then it is fun to rig the tackle, and dig the



bait; while, all the time, you can think of the long string of fish you are going to bring home.

5. You start just as early in the morning as Uncle Ed and Aunt Fanny will let you,—if you have any Uncle Ed and Aunt Fanny. I have. You tramp, tramp all day through the bushes and the tall grass (when you are not fishing), and you don't mind fighting flies and mosquitoes.

6. Skip always goes with me; but he lies back on the bank when I am fishing, wagging his tail, and bravely fighting flies. I have taught him not to bark when I pull out a fish.

7. If your line gets tangled in the bushes, or in the branches overhead, or if snags break your hook, you will be apt to come home late and hungry. But if you have a long string of speckled trout on a willow twig, you are as happy as a boy can be.

8. Then all of the family come out of the kitchen door, and crowd around you, to see what luck you have had. Uncle Ed says, "Pretty well for you, Bub. Did you catch that big one yourself?"

9. Betty fries the fish for supper, and sets them before me on the table; and I offer Aunt Fanny the biggest fish; but she says, "No, keep it yourself, Freddy."

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. There is a country<sup>2</sup> in which the people live mostly on fish.—2. A farmer's boy<sup>2</sup> likes to go fishing.—3. He<sup>2</sup>

thinks about getting a long string<sup>2</sup> of fish as large as he<sup>2</sup> can carry.—4. When a boy<sup>2</sup> is fishing, does he<sup>2</sup> ever think about the fly<sup>2</sup> or the mosquito<sup>2</sup> that bites him<sup>2</sup>?—5. The girl<sup>2</sup> fries the fish for Freddy's supper.

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## II. *Giving Salt to the Cattle.*

1. I like some other kinds of farming, also. I like to go over to the farther pasture, and give salt to the cattle. Uncle Ed sends me.

2. I can spend half a day in going over to the pasture,—looking for birds' nests, and chasing the red squirrels and chipmonks. Skip always goes with me. He and I take turns in chasing squirrels.

3. I don't think Uncle Ed gives the cattle half enough salt. But when I say to him, "Uncle Ed, don't you think the cattle need salt?" half of the time he answers, "No; they don't need salt any more than you do."

4. That is all I have to say about giving salt to the cattle; but it takes a great deal longer to go and give them salt, than it does to tell of it. I give salt to the sheep, also.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. What kind<sup>2</sup> of farming does the boy<sup>2</sup> like?—2. He<sup>2</sup> likes to go to the pasture<sup>2</sup>, and give salt to the cow<sup>2</sup>, the ox<sup>2</sup>, and the sheep.—3. Does not a horse<sup>2</sup> like salt?—4. Freddy likes to hunt for a bird's<sup>2</sup> nest<sup>2</sup>, and to chase a

squirrel<sup>2</sup> or a chipmonk<sup>2</sup>.—5. A squirrel's<sup>2</sup> nest<sup>2</sup> is often found in a hollow tree<sup>2</sup>.—6. A turkey's<sup>2</sup> nest<sup>2</sup> is on the ground.

### III. *Going for the Cows.*

1. When I go for the cows, I like to start a little while after dinner, and stop at the brook in the meadow, and roll up my trousers, and wade into the deepest places.



2. There are suckers in that brook,—not blood-suckers, but real *big fish*, that are called suckers. I know a hole where there is a big one, for I have seen him there, and some day I mean to get him.

3. You cannot catch a sucker with a hook and line; and so I have made a spear out of a stick, with a big nail in the end of it, which I keep ready for him. Sam Nash, the blacksmith's boy, is going to make me a spear with three prongs to it.

4. But I must tell you what I heard Uncle Ed say, about a boy's farming. He said it to father, who came to see how I was getting along. Uncle Ed laughed when he said it,—and he likes boys.

5. He said, "When a boy is sent for the cows, it is strange how much he finds to do on the way. First, he fills his pockets with stones, for which he finds constant use.

6. "He spends half an hour in seeing how near he can come to the heads of the turkeys, or the peacocks, or the guinea-hens, without hitting them.

7. "Then he goes across a field to pick some raspberries. He sees an oriole, and he follows her to find where her nest is. If a chipmonk is seen on the fence, it is to be chased till it runs into its hole.

8. "He knows where there are some wintergreen berries; and if they are not more than half a mile out of the way, he goes to gather them. He sees a hawk sailing around in great circles overhead, almost out of sight; and he shouts at him to drive him away from the chickens. Then he follows him till the bird goes down out of sight behind the woods.

9. "And so he wanders off, here and there, till the sun is just going down, and the folks at the house are saying, 'What *has* become of that boy? It is almost dark, and the cows are not milked yet.'

10. "But now the boy sees that the sun is almost down, and he hurries with all his might. He starts the cows into a brisk pace, to make up for lost time.

11. "He drives them into the yard, puts up the bars, and then hurries to the house, and asks Aunt

Fanny for his supper, before any one gets a chance to scold him."

12. This is about what I heard Uncle Ed say. I guess he lived on a farm when he was a boy, and knows all about boys. But Uncle Ed does not scold me; and he helps me mend my tackle, and shows me where the best fishing is, and where to dig sweet flag, and he covers my balls for me. No boy has a better Uncle Ed than I have.

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WRITTEN EXERCISE. [See *Third Series*, p. 49 and Rules, pp. 57 and 101.]

1. When a boy<sup>2</sup> goes after the cow<sup>2</sup>, he<sup>2</sup> often stops to throw a stone<sup>2</sup> at the turkey<sup>2</sup>, the peacock<sup>2</sup>, or the guinea-hen<sup>2</sup>.—2. He<sup>2</sup> sees a hawk<sup>2</sup> sailing in a great circle<sup>2</sup> overhead, and he<sup>2</sup> chases him<sup>2</sup>, and shouts at him<sup>2</sup>, and drives him<sup>2</sup> away.—3. A boy<sup>2</sup> is delighted to find a raspberry<sup>2</sup>, or a wintergreen berry<sup>2</sup>.—4. He<sup>2</sup> hunts up the oriole's<sup>2</sup> nest.—5. It is almost dark when the boy<sup>2</sup> gets home.

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#### IV. *Going on Errands.*

1. Another kind of farming that I like, is to go on an errand; but I like to have a boy go with me. I heard Uncle Ed tell father that I can outrun all the other boys in a race; but he said it is wonderful how slowly a boy can go on an errand.

2. Uncle Ed says, "Nothing else is so slow as a boy will be at times; but if a boy sees a woodchuck

in a lot by the roadside, he will bound over the fence, and give chase to it like a deer."

3. Uncle Ed says, "It is a curious fact about boys, that two boys will be a great deal longer in going anywhere than one boy; and the more boys you have to do a piece of work for you, the longer it will take them to do it." Then he tells me that I can do more than any two boys that he ever saw. And, of course, that pleases me.

4. "Boys," he says, "have a great power of helping one another do nothing; and there is great comfort for them in the amount of work they can get rid of doing." I don't know exactly what he means, but I know he thinks a great deal of boys, he laughs so much about them.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. Is it not wonderful that a boy<sup>2</sup> can be so slow when he<sup>2</sup> goes on an errand<sup>2</sup>?—2. Why does a boy<sup>2</sup> like to chase a woodchuck<sup>2</sup>?—3. Did you ever see him<sup>2</sup> dig a young woodchuck<sup>2</sup> out of a woodchuck's<sup>2</sup> hole<sup>2</sup>?—4. The deer<sup>2a</sup> runs faster than the boy<sup>2</sup>.—5. What is one<sup>2b</sup> curious fact<sup>2</sup> about a boy<sup>2</sup>? Is this<sup>2</sup> one<sup>2</sup> of them?

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### V. *Fighting Thistles and Mulleins.*

1. One day Uncle Ed told me I might cut down

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<sup>a</sup> The nouns *deer*, *sheep*, *swine*, *news*, and a few others, also the pronouns *which*, *who*, and *what*, have the same form in the plural as in the singular.

<sup>b</sup> Change to *some*.

the big weeds and the mulleins in the lot below the orchard, and he gave me a hoe to do it with.



2. There was a big thistle there; and I thought I would pretend it was a big giant, such as I had read of in fairy books. So I went at him with my hoe, and called out, "*Die, you villain! Die, you villain!*"

3. I slashed off the head of the giant; and then I rushed upon two rows of mullein stalks as if they had been Indians, and cut them down without mercy. All the time Skip was barking furiously at them.

4. I think this is the best way to do the work on a farm; and if I had another boy to help me, I don't believe I should get tired half so soon.

5. The next time Uncle Ed sends me to fight thistles and mulleins, I am going to ask him to let another boy come and help me.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. Is a hoe<sup>2</sup> a good thing<sup>2</sup> with which to cut down a thistle<sup>2</sup>, or a mullein<sup>2</sup>?—2. Is a mullein<sup>2</sup> a villain<sup>2</sup>?—3.



What was the giant<sup>2</sup>?—4. Is a giant<sup>2</sup> ever a fairy<sup>2</sup>?—5. Does a mullein-stalk<sup>2</sup> look like an Indian<sup>2</sup>?

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VI. *Making Maple Sugar.*

1. There is a part of farming that is better than giving salt to the cattle, or chasing chipmonks, or picking raspberries, or fighting mullein-stalks,—and nearly as good as fishing; and that is, making maple sugar. One reason, Uncle Ed says, why a boy likes this kind of work is, that somebody else has to do most of it.

2. How a boy watches, in the spring, for the time when the sap will begin running! When the time comes, though the snow is a foot or two deep in the woods, the ox-sled is got out to make a road to the sugar-bush; the sled is loaded with buckets, and sugar time begins. The boy is the first one on the ground, after the road has been broken.

3. In the first place, the men go about and tap the trees, drive in the spouts, and place the buckets to catch the sap. The boy wonders why the sap does not spout out in a stream, as the cider does when the cider-barrel is tapped.

4. He then begins to learn the lesson, that the sweet things of the world have to be waited for with patience, and are only to be gathered up drop by drop. This is one of the lessons that Uncle Ed taught me.

5. After a quantity of the sap has been gathered, and poured into the big cistern that is bound with iron hoops, the big iron kettles are filled with the sap; then a great fire is kindled under the kettles, and it is never allowed to go out until sugar time is over.

6. The men gather the sap, and cut the firewood, and keep up the fires; but the boy, Uncle Ed says, is the busiest in tasting the syrup; and he is the first one to tell when it is time to sugar off.

7. The boy likes to cook eggs in the boiling sap; he likes to roast potatoes in the ashes; and he would like to live in the camp, as the men call it, day and night.

8. There he can make bows and arrows, and eat black birch bark, and sleep with the hired men in the bough shanty, fronting the great blazing fire.

9. He sleeps with the men on the straw, with the warm blankets over him. He awakes in the night, and hears the wind in the trees, and sees the sparks fly up to the sky.

10. The grand fire shows the deep darkness of the forest all around the camp, and makes the boy think over all the stories of wild forest life that he has ever read.

11. The next day he tells some of his school-mates that he heard something in the night that sounded very much like a bear. But the hired man spoils it all by saying that the boy was very much scared by

the hooting of an owl. Then the boy says he knows that he *almost* saw the owl.

12. Now I must tell you something about “sugaring off,” which is the great event of the sugar season. Sugaring off is often done in the camp in the woods, and in the evening. Then the boys and girls from the village are invited, and all have a grand frolic. he could not do.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Why does a boy<sup>2</sup> like maple sugar?—2. How a boy<sup>2</sup> watches for sugar time!—3. What does the man<sup>2</sup> do with the great quantity<sup>2</sup> of sap that is gathered?—4. What use<sup>2</sup> is made of the cistern<sup>2</sup> that has an iron hoop<sup>2</sup> on it<sup>2</sup>?—5. Who<sup>2</sup> is the busiest in tasting the syrup?—6. Who<sup>2</sup> loves roasted potato<sup>2</sup>?—7. When the fire<sup>2</sup> lights up the bough shanty<sup>2</sup>, what story<sup>2</sup> does the boy<sup>2</sup> think of?—8. What delicious substance<sup>2</sup> does he<sup>2</sup> eat?

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## VII. *Going Nutting.*

1. I had almost forgotten to tell you about another kind of farming that a boy likes.

13. The white snow lies on all the ground, except on the warm spot around the camp. The fire lights up, with a ruddy glare, the branches of the trees, the bough shanty, the buckets, the big cistern, the piles of firewood, and the group of boys and girls about the boiling kettles, until the scene looks like one that you read about in a fairy play.

14. At these sugar parties every one eats as much warm sugar as possible; and those who have practised it long can eat a great deal. And it is true, that though you may eat so much of it one day as to make you sick, you will want it the next day more than ever.

15. Some of the boys dip out the boiling syrup, and keep up the fires; but the boy, Uncle Ed says, is the busiest in tasting the syrup; and he is the first one to tell when it is time to sugar off.

7. The boy likes to cook eggs in the boiling sap; he likes to roast potatoes in the ashes; and he would like to live in the camp, as the men call it, day and night.

8. There he can make bows and arrows, and eat black birch bark, and sleep with the hired men in the bough shanty, fronting the great blazing fire.

9. He sleeps with the men on the straw, with the warm blankets over him. He awakes in the night, and hears the wind in the trees, and sees the sparks fly up to the sky.

10. The grand fire shows the deep darkness of the forest all around the camp, and makes the boy dog. At one of these sugar parties a boy made a big lump of this waxy sugar, which he threw to Skip. Skip seized it, and closed his jaws on it, as dogs will do on anything.

20. It was funny to see, the next moment, how surprised that dog was, when he found he could not

open his jaws. He shook his head'; he sat down'; he pawed in the snow'; he ran around in a circle'; he dashed off into the woods, and then dashed back again.

21. He did everything except climb a tree and howl. It would have done him so much good if he could have howled. But that was the one thing he could not do.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Why does a boy<sup>2</sup> like maple sugar?—2. How a boy<sup>2</sup> watches for sugar time!—3. What does the man<sup>2</sup> do with the great quantity<sup>2</sup> of sap that is gathered?—4. What use<sup>2</sup> is made of the cistern<sup>2</sup> that has an iron hoop<sup>2</sup> on it<sup>2</sup>?—5. Who<sup>2</sup> is the busiest in tasting the syrup?—6. Who<sup>2</sup> loves roasted potato<sup>2</sup>?—7. When the fire<sup>2</sup> lights up the bough shanty<sup>2</sup>, what story<sup>2</sup> does the boy<sup>2</sup> think of?—8. What delicious substance<sup>2</sup> does he<sup>2</sup> eat?

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## VII. *Going Nutting.*

1. I had almost forgotten to tell you about another kind of farming that a boy likes.

2. After the first heavy frosts of autumn, he likes to go nutting. He likes to lay in, for winter, like a squirrel, stores of hickory nuts, and chestnuts, and butter-nuts.

3. On a cold frosty morning in October, the boy starts off early, with a bag slung over one shoulder,

and a long pole over the other ; and he makes a bee-line for the nearest shagbark or chestnut tree. He knows every tree for two miles around, and he knows on whose land it is, also.

4. He climbs the trees—and some of them are big ones too—even to the topmost branches ; for he can climb like a squirrel. With his long pole he thrashes off the nuts, which rattle down like hail-stones.

5. He works a hundred times harder than he ever worked in weeding the garden. But he likes this kind of farming a thousand times better than garden farming.

6. He is pretty sure to get a bushel—he *calls* it a bushel—of hickory nuts or chestnuts. These he carries home in the bag, on his shoulder. He staggers along under the heavy load ; but he whistles merrily as he goes.

7. He does not *complain* of being tired—not he ; although it *does* tire him very much to weed a small bed of onions, and it makes him so lame and so stiff that he does not like to look at a garden for a week afterward.

8. Then, after the nuts have been gathered, and stored away in the garret to dry, there is the fun of eating them. This is almost as pleasant as the gathering of them.

9. On a cold winter evening, the boys and girls from the neighbors come in to help us. Sometimes

we pare apples for a while, and quarter, and core, and string them, and snap apple seeds.

10. Then we play blindman's-buff, and other games; and then we sit down around the fire, and crack and eat hickory nuts, and drink sweet cider, and tell stories.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. The boy<sup>2</sup> likes to eat a hickory nut<sup>2</sup>, a chestnut<sup>2</sup>, or a butter-nut<sup>2</sup>.—2. The boy<sup>2</sup> whistles merrily as he<sup>2</sup> goes nutting.—3. What is the squirrel's<sup>2</sup> winter store<sup>2</sup> composed of?—4. The boy<sup>2</sup> does not complain of being tired, although he<sup>2</sup> works a great deal harder than he<sup>2</sup> ever worked weeding his<sup>2</sup> garden<sup>2</sup>.

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### VIII. "*It is Jolly.*"

1. I do not think of anything more, just now, to write about farming. But I wish some of my city school-mates would come out here to Lake-View, and be farmers, just as I am.

2. You do not have to be so nice here, on a farm, as you do in the city. If your coat is torn, and your shoes are dusty, and red from want of blacking, nobody minds it; for all the farmers, and farmers' boys and girls, are so polite as not to notice it. All this is very pleasant.

3. And, besides, a farmer's boy can go barefoot when he likes; or he can wear big boots, with his trousers tucked in.



4. He can go with his coat off, and tie up his suspenders with a leather string; and he can wear any kind of straw hat that he can find up in the garret. I like farming. It is jolly.

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Who<sup>2</sup> is jolly? Who<sup>2</sup> loves fun?—2. Who<sup>2</sup> loves to be a farmer<sup>2</sup>?—3. Does a city boy<sup>2</sup> love the city<sup>2</sup> as well?—4. Why does a country boy<sup>2</sup> wear a torn coat<sup>2</sup>, or a dusty shoe<sup>2</sup>?—5. A farmer's<sup>2</sup> boy<sup>2</sup> does not care if I<sup>2</sup> *do* wear an old straw hat<sup>2</sup>, or tie up my<sup>2</sup> suspender<sup>2</sup> with a leather string<sup>2</sup>.—6. He<sup>2</sup> does the same himself<sup>2</sup>.

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## CHAPTER XXXIV.

### STORY OF THE CAT AND THE ROBINS.

1. I must tell my young friends in the city something that happened here, a few days ago. It is all about our large cat and the robins.

2. You know I like cats. If they behave well, I like good, large, and useful cats, almost as well as I like dogs.

3. There is a noble cat at Wilmot Hall; but he is getting old now. They call him Tige, because he is striped, somewhat like a tiger.

4. When he was young they called him Nimrod, he was such a "mighty hunter." He would follow Peter around all day, and hunt rats, and mice, and chipmonks.

5. Sometimes Mrs. Hardy's cook would come over

and say, "Is Tige at home? There are mice around the house."

6. Mrs. Allen's girl would step in, and say, "Can Tige spend the night with us? We have rats."

7. Tige knew what it meant; and he would walk home with them, as proud—well, as proud as he could be. The next day, when they walked back with him, they would say, "Much obliged to you. He cleaned them all out."

8. But a great chap front parlor. He is a very he is not half so prooking cat still; but that whip—"mighty hunter" has <sup>t</sup> out of him. met his match. he battle is not always to the

9. This is the way it ere plucky little fellows; and began a nest in the apl home. They were in the garden. Tige smiled, pink, is why they could whip He likes them any time ner, or supper.

10. But he kept still— [See *Third Series*, p. 49; and He watched until there w, p. 57 and 101.] he thought it was time f

11. So, when the bi<sup>2</sup> for my friend<sup>2</sup> in the city<sup>2</sup>, about the tree,—for he is a good climber,—and lay down right across the nest,—and waited.

12. Soon the robins came back. When they saw Tige, they were in a terrible rage. Their eyes seemed to flash with fury; and they set up such a screech that Sarah, the cook, heard it clear into the kitchen.

13. They flew down at Tige, and, as they passed swiftly by him, they hit his nose with their sharp bills; they pecked the top of his elegant head; and with their claws they pulled great bunches of the prettiest fur out of his back.

14. Tige had passed through many a hard fight in his lifetime; but he had never known anything like that before. He could not hit back at all. They were too quick for him. He lost heart at shoe<sup>2</sup>?—5. A farmer's<sup>2</sup> boy<sup>2</sup> does once, and, in his fright, old straw hat<sup>2</sup>, or tie up my<sup>2</sup> she almost tumbled out string<sup>2</sup>.—6. He<sup>2</sup> does the same hi of the tree.

15. He ran for the

CHAPTER house; but the birds

STORY OF THE CAT A were after him. They

1. I must tell my young f flew at him; they scolded him; they de- thing that happened here, a fied him. They fol- about our large cat and the 1 lowed him to the very

2. You know I like cats. kitchen door, which, like good, large, and useful c luckily for Tige, hap- like dogs. pened to be open.

3. There is a noble cat. 16. Then they flew back to the tree; and such a happy chattering you never heard before. You would have thought that all the robins in the forest had come to be merry with them.

17. Sometimes those saucy robins would come close up to the back door, and boldly peep in, as much as to say, "Is Tige here?" Now, as I am

writing, they are feeding their young in their cosy nest in the apple-tree.

18. As Tige sees, from afar, the dainty morsels, and the little half-fledged birds stretching up their long, tender necks, he smacks his lips;—but he keeps away; and he keeps away from the back yard, too, and goes in and out at the front door.

19. He has quit hunting birds; and, instead of prowling around the garden, he lies most of the time on the rug in the front parlor. He is a very handsome and noble-looking cat still; but that whipping took all the spirit out of him.

20. So, you see, “the battle is not always to the strong.” The robins were plucky little fellows; and they fought for their home. They were in the right;—and that, I think, is why they could whip old Tige.<sup>a</sup>

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. I will write a story<sup>2</sup>, for my friend<sup>2</sup> in the city<sup>2</sup>, about a cat<sup>2</sup> and a robin<sup>2</sup>.—2. A good cat<sup>2</sup> will hunt a rat<sup>2</sup>, a mouse<sup>2</sup>, or a chipmonk<sup>2</sup>.—3. A cat<sup>2</sup> likes a bird<sup>2</sup>; that is, it<sup>2</sup> likes to eat it<sup>2</sup>.—4. Have you ever seen a robin<sup>2</sup> whip a cat<sup>2</sup>?—5. A robin<sup>2</sup> will dive at a cat<sup>2</sup>, and peck its<sup>2</sup> eye<sup>2</sup> out.—6. A cat<sup>2</sup> is afraid of a robin's<sup>2</sup> claw<sup>2</sup>.

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<sup>a</sup> Boys in the Southern States may not understand a part of this story, as robins come there from the North, in the autumn, and do not build nests and rear their young at the South.

## CHAPTER XXXV.

## MR. WILMOT'S RETURN HOME.

I. *What He Brought with Him.*

1. It was a pleasant day in the month of August, when Mr. Wilmot reached home. He had been long absent on the other side of the Atlantic. He had been abroad to find a market for certain kinds of goods made in the Lake-View factories, of which he was one of the principal owners.

2. Great was the delight of Frank, and Eddie, and Lulu, at their father's return; and their delight was shared, not only by their cousins Willie and Nellie, but by many of their school-mates also.

3. Mr. Wilmot always brought with him, at such times, a trunk full of gifts for the children. So, on the evening of the day after his return, about a dozen of the children were invited to meet at Wilmot Hall, to receive their presents. It was a happy gathering of the little ones.

4. I cannot describe all the presents that the children received, there were so many of them. There were some beautiful boxes, that had been brought from Paris.

5. Some of these boxes were made of sandalwood, some of rosewood, and some of ebony; some had gilt bands around them, and some had satin linings.

6. But the boxes were not empty. Lulu had one which she called a *cabinet*. It had a neat lock and key to it. It had shelves and drawers in it; and on every shelf, and in every drawer, was some little object of beauty.

7. There were gifts for the boys, also. There were puzzles with rings; and there were many different plays and games. These games were not merely for idle play; but they all taught something useful.

8. But what Mr. Wilmot was most pleased to show, and explain, were the many small toys that he brought with him. These, he said, were made by the peasant children at their own homes.

9. In some parts of Europe, Mr. Wilmot said, the peasant children spend their evenings in cutting out, and neatly carving into toys, little blocks of wood, or bone, or ivory. The toys are then packed in boxes, and sold, and carried to all parts of the world.

10. In this way the peasant children, when quite young, learn the use of tools. They make things to sell, and thus earn their own living. When they grow up they can work for their parents, or go into trades which they have chosen.

11. But Mr. Wilmot did not forget to bring a good supply of presents for the children of the working people in the factories.

12. Among these presents were little books for

every one of them. The gifts which he gave them not only pleased the children, but greatly pleased their parents also.

13. He also brought a large supply of books for what he called *The Children's Library*, in his own home.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. Who was Eddie's cousin<sup>2</sup>?—2. Why did Mr. Wilmot bring a child's<sup>2</sup> present<sup>2</sup> home with him?—3. What was the present<sup>2</sup>?—4. Was it<sup>2</sup> not a beautiful box<sup>2</sup>, with a shelf<sup>2</sup> and a drawer<sup>2</sup> in it<sup>2</sup>?—5. What toy<sup>2</sup> could a peasant's<sup>2</sup> child<sup>2</sup> make?—6. What supply<sup>2</sup> did Mr. Wilmot bring for the child's<sup>2</sup> library<sup>2</sup>?

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## II. *The Plan That Grew Out of It.*

1. When Mrs. Wilmot saw these books, she said that some one might read from them to all the children that would meet at the Hall on Saturday evenings.

2. Turning to me, she said, "Perhaps Mr. Bookmore, who knows so much about books, will make selections from them, and do some of the reading also."

3. I bowed assent, and thanked her for the compliment. I said I thought some of the older children could aid me, both in making the selections, and in reading them.



4. "And Mr. Agnew can help us; and he can read something from his own *cabinet*, or casket, that he keeps in his desk," said Willie.

5. "And Mr. Raymond, the minister, also," said Eddie; "for he can read the French books, and he can translate them into English as he reads them."

"And so can Mrs. Raymond," said Lulu. "She will read for us; I know she will."

6. "Will some one tell us *stories*, too?" asked Eddie. "I like stories."

"O, yes, mamma!" said Lulu. "Let us have stories. We like to hear stories *told*. Aunt Clara can tell a great many good ones."

7. "We can have stories told, as well as read," said Mrs. Wilmot, "if Mr. Bookmore thinks well of it."

8. I *did* think well of it. "Did not the Savior teach in parables?" I asked. "Did not old Mr. Bunyan write a good story? Did not Mr. Æsop, more than two thousand years ago, teach the people by fables?"

9. "We can have stories. Of course we can. And perhaps some of the older children can tell some good stories too."

10. This is the way in which the Saturday evening *Readings*, and *Talks*, and *Story-tellings* at Wilmot Hall began. We shall see, by-and-by, what good results came from them.

WR. EX. [See *Third Series*, p. 49 ; and Rules, p. 57.]

1. What plan<sup>2</sup> was made for Saturday evening<sup>2</sup>?—2. Was it<sup>2</sup> a good plan<sup>2</sup>?—3. Who was to make a selection<sup>2</sup> for the reading<sup>2</sup>?—4. Could a story<sup>2</sup> be read?—5. What is a parable<sup>2</sup>?—6. Is it<sup>2</sup> a story<sup>2</sup>?

## CHAPTER XXXVI.

### ABOUT FABLES.

1. Little Nellie Hardy was at "The Hall" when Mr. Wilmot opened the box of books which he had brought home ; and she heard what was said about them.

2. As she was thinking, the next day, about what she had heard, she asked her mother, "What is a *fable*?"

3. "A fable," her mother replied, "is one kind of *story*. It may be a story about animals', or flowers', or trees', or a river', or brooks', or a mountain';—and, in the story, these things *act* and *talk* like human beings."

4. Then she told her that the oldest fable that we know anything of, is one in the Bible, which was told by a man named Jotham. She said it was a story about the *trees* that wanted a *king* to rule over them.<sup>a</sup>

5. "Here is another little fable," she said, "which I will read to you. It is in Eddie's *St. Nicholas*; and it is about a pretty little flower, the *Bluebell*<sup>b</sup>,

<sup>a</sup> See Judges ix. 7-21.    <sup>b</sup> Or *Harebell*: the *campanula rotundifolia*.

which was almost fainting, one hot summer day, for want of a drink of water."

6. So here is the fable;—and here are pictures, too, which help to show what the fable means.

*The Fainting Bluebell.*

1.

Up where the meadow grass  
Leans toward the river,  
Stood little Bluebell,  
All in a shiver.

2.

"River'!—Oh, River'!  
Where are you going' ?  
Stay just a moment  
In your swift flowing !"

3.

"Oh, little Bluebell' !  
How can I wait' ?  
The miller will chide me ;  
The boats will be late."

4.

"Rain-clouds' ! Oh, rain-clouds' !  
Where are you flying' ?  
I am so thirsty,—  
Fainting,—and dying !"

5.

"Oh, little Bluebell' !  
Afar in the air  
The *Storm-King* is calling ;  
And we must be there."

I.

*River and Bluebell.*



II.



## III.

*Robin and Bluebell.*

6.

"Robin'! dear Robin'!  
I am so ill';  
And you're at the river-brink,  
Drinking your fill."

7.

"Oh, little Bluebell'!  
Do, then, look up';  
Some kind cloud will give you  
A drop in your cup."

## IV.

*Drooping Bluebell.*

8.

Here little Bluebell  
Ceased her complaint,  
Drooping still lower,  
Hopeless, and faint.

9.

But down fell the twilight,  
And up came the Dew,  
Whispering, "Dear Bluebell',  
We're sorry' for you.

10.

"We are not strong,  
Like the Rain, or the River';  
But a flower never faints  
For help we can give her."

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<sup>a</sup> RULE IX.—Names of things *personified*—that is, things that are represented as acting like *persons*—should begin with capital letters.—(Why, then, do the words *Robin*, *Bluebell*, *River*, etc., in this chapter, begin with capitals?)

11.

By thousands, and thousands,  
The summer night through,  
Silently gathered  
The hosts of the Dew.

12.

At dawn, little Bluebell  
Held gratefully up  
Her silent thank-offering—  
The Dew in her cup!

V.

*Happy Bluebell.*

WR. EX. [See *Third Series*, p. 49 ; and Rules, p. 57.]

1. What is the oldest fable<sup>2</sup>?—2. Did the Bluebell<sup>2</sup> live where the meadow-grass<sup>2</sup> grows?—3. What did she<sup>2</sup> say to the River<sup>2</sup>?—4. Did the River<sup>2</sup> make any reply<sup>3</sup>?—5. Did the Rain<sup>2</sup> and the Robin<sup>2</sup> cheer up the Bluebell<sup>2</sup>?—6. When did the Dew<sup>2</sup> come?—7. What thank-offering<sup>2</sup> did the Bluebell<sup>2</sup> hold in her<sup>2</sup> cup<sup>2</sup>?

## CHAPTER XXXVII.

### SCHOOL-ROOM TALKS.

#### I. *Visit to the School-room.*

1. It was the custom in Mr. Agnew's school, on Wednesday afternoons, after the pupils had spoken their pieces and read their compositions, for some of them to give familiar *talks* upon the subjects which they had been studying.

2. So, one Wednesday afternoon, on a pleasant September day, I made a visit to the school, for the purpose of hearing *what* the little folks had to say, and *how* they said it.

3. "It is a good thing," said Mr. Agnew, "for children to learn to *tell* what they know. And it is not half so important," said he, "that they should tell it *well* at first, as it is that they should tell it *freely*, and in *their own way*."

4. The first boy that was called upon to "give a *talk*," as the boys called it, was Master Robert Brown. Robert walked briskly up to the teacher's platform, and took up the long pointer, which lay on the teacher's desk.

5. Then he turned around, and made a graceful bow, first to the teacher, and then to the school. Then, pointing to the large map on the wall back of the teacher's desk, he described it as such a *plan* of the township as one might be supposed to see if he should look down upon the country from a balloon.

6. Then, starting from the school-house, he made an imaginary journey,—first going northward around the lake, and describing the places that he passed. Then he went down the road, by the west bank of Minsi River, going through Factoryville and Rivertown; thence eastward through the Fruitlands, on the Mapleville Road, as far as Main Road; thence northward, by Main Road, to the school-house from which he had started.

7. When Robert had finished his imaginary journey, his school-mates were allowed to name and describe any important places that he had omitted to mention, or that he had not described with sufficient fulness.

8. In this way the pupils described, from time to time, many routes of travel to our noted watering-places, and other famous places of summer resort; and among them were those to the White Mountains, and the Adirondacks; to Niagara Falls; to the Warm Springs of Virginia; and that long route, to the famous Yosemite Valley,<sup>a</sup> away beyond the Rocky Mountains.

9. When Robert Brown had finished *his* "Talk," Ralph Duncan, who was the next on the list, stepped upon the platform. After bowing to the teacher, and to the school, he spoke as follows:

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. There was a "Talk"<sup>2</sup> on Wednesday afternoon<sup>2</sup> at the school-house.—2. It was after the pupil<sup>2</sup> had spoken his<sup>2</sup> piece<sup>2</sup>.—3. It is well for a child<sup>2</sup> to tell what it<sup>2</sup> knows, and to tell it in its<sup>2</sup> own way.

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## II. *Ralph Duncan's Talk. The People of Lake-View.*

1. "Your attention has just been called to this

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<sup>a</sup> The *Yo-sem'i-te Valley* is in California, about one hundred and fifty miles south-east of San Francisco. Let the teacher describe it as well as he can, and also the other places mentioned.



Map of our Township; and many places with which most of you are familiar have been pointed out to you and described. This is *geography*; and this is where our geography lessons should begin,—*at our own homes.*

2. “But there is something, connected with geography, more important than the names and description of *places*. The geography of our township shows you *where* all the people live; but it does not tell you *who* they are, or *what* they are doing. Would you like to have me tell you?”

“Yes, yes,” several voices replied.

3. “Do you see this name, to which I point, near the bottom of the Map? It reads FRUITLAND. The lands to which this name is given are in the southern part of the township. The people who live there raise fruits to sell. They are *fruit-growers*.

4. “They raise strawberries, and blackberries, and raspberries, and grapes, and peaches, and pears, and send them to the cities to market. A great many of the children of Rivertown pick berries for the fruit-growers, and get well paid for it.

5. “Just east of these fruit-lands, and on the east side of Main Road, are Mr. Arnold’s “Nurseries,” where young fruit trees, and other young trees, and shrubs, and vines, and flowering plants, are raised and sold.

6. “Here are *greenhouses*, which are kept warm

all winter. Here roses, and pinks, and calla lilies, and other flowers, are to be seen in full bloom in the coldest weather.

7. "It is beautiful to see the flowers looking so lovely in their warm houses, when winter storms are raging around them.

8. "Many of the people in the village, north of the fruit-lands, are merchants and shopkeepers. Others have trades of different kinds.

9. "There are lawyers, and ministers, and doctors there, also. There is a large public school in the village. There is an Academy, also, and a Town Hall; and there are four churches.

10. "Mr. Philip Middleton (Eddie Wilmot's Uncle Philip) has charge of the large factories that are west of the village. In some of the buildings the factory people make a great many kinds of woollen goods for clothing; in one building they make woollen carpets; and in another they make cotton goods.

11. "A great many people work in the Factories, and in the Forges. They get good wages; but some of them spend much of their earnings for whiskey, and they and their families are always poor.

12. "On the east side of Main Road most of the people are farmers, who keep cows, and horses, and sheep, and oxen. They grow wheat, and corn, and oats, and barley, and grass for hay; and they have orchards full of apples, and pears, and peaches.

The sugar-maple tree grows in the woods ; and some of the farmers there make maple sugar."

At this, little Nellie Hardy spoke up,—“ Freddy Jones’s uncle makes maple sugar.”

Mr. Agnew smiled, but said nothing ; and Ralph went on with his “ talk.”

13. “ There are broad meadows along the east side of Stony Brook. There is a grist-mill at the foot of Rocky Glen, where the farmer can have his wheat ground into flour, and his corn into meal.

14. “ At Boggy Run, near the north shore of the lake, is a saw-mill, where the big logs of pine, and cedar, and hemlock, and oak, from the mountain, are sawed into shingles and boards and timbers for buildings.

15. “ The railroad that comes down on the west side of the lake, and then follows down the valley of the Minsi River, brings the cotton and the wool for the factories. It also carries away the goods that are made there, to be sold in the cities, and all over the country.

16. “ The railroad also takes the Fruitland berries to market, and all the grain that the farmers do not need at home. It brings back to the people their tea, their coffee, their sugar, their spices, and most of the goods that can be bought in the stores.

17. “ Now I have told you *who* the busy people of Lake-View are, and *what* they are doing. Most of them are good people ; and they wish their chil-

dren to get a good education. What *we* are doing, and saying, and learning, this afternoon, is a part of *our* education."

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WR. EX. [See *Third Series*, p. 49 ; and Rules, p. 57.]

1. What is a fruit-land<sup>2</sup>?—2. It<sup>2</sup> is a place<sup>2</sup> where fruit<sup>2</sup> is raised.—3. The strawberry<sup>2</sup>, the blackberry<sup>2</sup>, the raspberry<sup>2</sup>, and the grape<sup>2</sup>, peach<sup>2</sup>, and pear<sup>2</sup>, grow in such a place<sup>2</sup>.—4. The fruit<sup>2</sup> is sent to the city<sup>2</sup> to be sold.—5. There is a "Nursery"<sup>2</sup> in Lake-View.—6. There is a greenhouse<sup>2</sup> there also.—7. In almost every town there is a lawyer<sup>2</sup>, a minister<sup>2</sup>, and a doctor<sup>2</sup>; and there is an Academy<sup>2</sup> also.

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### III. *What I Thought About It.*

1. Just as Ralph had finished, Mr. Raymond, the minister, came along in his carriage. He wished to take me to his home in the village, to see Mr. Bardou, an elderly French gentleman, who had come to live with him.

2. So I was obliged to leave. But when I came back to Wilmot Hall, Eddie told me that *Frank* gave a "talk" after I left.

3. He said Frank had told what kinds of animals, both wild and tame, can be found around Lake-View ; what kinds of birds can be seen ; what fishes are caught in the lake, and in the streams ; what reptiles are known there, and what trees and what plants grow in all the country around. Then

Mr. Agnew had said something about the *soil* on the hills, and in the valleys; and something about the rocks and the pebbles that are found up in Rocky Glen.

4. Then I thought, "That is the way in which they begin to study *Natural History* in Mr. Agnew's school. They begin by studying the fields, and woods, and lakes, and ponds, and brooks that are near them.

5. "Do the little boys and girls in other schools know what *Natural History* means?" I asked myself.

6. Then, as I walked out into the garden, and thought more about what I had seen and heard at the school, I said, "These boys and girls learn to keep their *eyes* open, and to *notice* everything around them. They will *know* something when they grow up to be men and women."

7. "To whom are you talking, Mr. Bookmore?" asked Eddie, who had followed me out into the garden.

"O," I said, as I turned round to him, "I was thinking, aloud, what a good school you have, and I was thinking that I would tell others about it, too."

8. "Will you print it in a book, Mr. Bookmore?"

"Perhaps I shall," I replied. "Would you like to have me do it, and tell about the boys, also, who go to school here?"

9. "I don't know," he replied; then, in a moment, he added, "Mr. Bookmore, don't tell about the *naughty* things we do."

"O, I can keep all that out of *my* book," I replied. "But don't you know that God has a book in which all the naughty things that you do and say, as well as the good things, are written down?"

10. Then Eddie looked very thoughtful for a while; but, as we walked along, he soon became all engaged in our talk again.

First, we talked about the passing away of the already fading summer flowers; then an opening dahlia<sup>a</sup> led us to speak about those later blooms that were just beginning to deck themselves in the rich robes of autumn.<sup>b</sup>

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Did the minister<sup>2</sup> come in his<sup>2</sup> carriage?<sup>2</sup>—2. Who was the old gentleman<sup>2</sup> that he<sup>2</sup> spoke of?<sup>2</sup>—3. What is the name<sup>2</sup> of the study<sup>2</sup> that tells about plants and animals?<sup>2</sup>—4. Is there any history<sup>2</sup> of these things?<sup>2</sup>—5. He<sup>2</sup> who keeps his<sup>2</sup> eye<sup>2</sup> open can learn much.—6. It<sup>2</sup> is a good teacher<sup>2</sup> that teaches a child<sup>2</sup> to notice things.

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<sup>a</sup> Pronounced dā'le-a and dāl'ya; dā'le-a and dāl'ya.

<sup>b</sup> A "Map of the Vicinity" of any school, and especially of one in the country, would furnish both teacher and pupils with a good basis for either useful "talks" or compositions, not only on the subject of Geography, but also on that of Natural History.

*Natural History* is the history and description of animals, vegetables, and minerals.

## CHAPTER XXXVIII.

## GEM SELECTIONS.—No. 1.

1. Mr. Agnew had adopted the plan of selecting, for all his pupils, short pieces,—real gems of thought, if possible,—some in poetry, and some in prose, for them to commit to memory.

2. The meaning of these few lines he would explain to them, if any explanation was necessary; and they would recite the pieces to him on Friday of each week, during the times set apart for the reading exercises of that day.

3. There were selections even for those in the Primer, and in the First Reader class;—and who does not know that children, even before they can read well, delight to hear, and love to study out, and tell to others, short stories, and little nursery rhymes, that picture forth pleasant scenes adapted to the tastes of childhood? How readily they commit these pieces to memory! and how they love to roam in the fields of fancy thus opened to them!

4. It was the great object of the teacher, in making the selections for his pupils, to obtain such as should be something more to them than a present delight; and it is certainly not too much to say of these “gems” that they not only furnished many valuable lessons of life, but also opened, to the eager minds of the little ones, alluring<sup>1</sup> pathways that



were well adapted to lead straight onward to the broader fields of learning and virtue.

5. One day in the pleasant spring-time, we<sup>a</sup> listened to the recital<sup>2</sup> of some of these selections; and it was delightful to see with what eagerness even the smaller pupils “said” their pieces, and then explained their meaning, when called upon to do so.

6. After his recitation, each pupil received a card on which was printed one of these little “gems;” and after the piece had been explained to him, he retained it, to be learned for the next week’s recital.

7. A pupil would often repeat his pieces to others, out of school; and he was always delighted to find some one to enjoy their beauties with him. “Children,” said Mr. Agnew, “may early learn to be fond of the beautiful,—not merely the beautiful in the world around them, but the beautiful in thought and expression<sup>3</sup> also.”

8. Here are some of the selections that we<sup>a</sup> heard recited, one Friday afternoon, by the pupils of the Third Reader class:—

1. *Kind Hearts.*

Kind hearts are the gardens,  
Kind thoughts are the roots,  
Kind words are the blossoms,  
Kind deeds are the fruits.

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<sup>a</sup> See *Note*, p. 99, for the use of “we” in place of *I*.

2. *Sweet Love.*

Sweet love is the sunshine  
That warms into life;  
For only in darkness  
Live hatred and strife.

3. *A Loving Spirit.*

It needs a loving spirit,  
Much more than strength, to prove  
How many things a child can do  
For others, by its love.

4. *A Little Word.*

A little word in kindness spoken,  
A motion, or a tear,  
Has often healed the heart that's broken,  
And made a friend sincere.

5. *Little Sunbeams.*

Kind words are little sunbeams,  
That sparkle as they fall;  
And loving smiles are sunbeams,  
A light of joy to all.  
In sorrow's eye they dry the tear,  
And bring the fainting heart good cheer.<sup>4</sup>

6. *Speak Gently.*

1. Speak gently! It is better far  
To rule by love than fear;

Speak gently ! Let no harsh words mar<sup>5</sup>  
The good we might do here.

2. Speak gently ! 'Tis a little thing  
Dropped in the heart's deep well ;  
The good, the joy, which it may bring,  
Eternity shall tell.

7. *Govern your Temper.*

He who ruleth well his heart,  
And keeps his temper down,  
Acts a better, wiser part  
Than he who takes a town.

8. *Beware !*

Of one thing, dear children,  
you all must beware :<sup>6</sup>  
Be not like the wasp : if  
ill-nature you bear,  
You will not be loved, be  
you ever so fair.

9. *I'll Try.*

I know a girl, and who she is  
I'll tell you by-and-by ;  
When mother says, " Do this," or, " that,"  
She says, " What *for* ?" and, " *Why* ?"  
She'd be a better girl, by far,  
' If she would say, " I'll try."

10. *A Good Sabbath.*

A Sabbath well spent  
 Brings a week of content,  
 And strength for the work of to-morrow;  
 But a Sabbath profaned<sup>7</sup>,  
 Whatever is gained,  
 Is a certain forerunner<sup>8</sup> of sorrow.

WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. What piece<sup>2</sup> should a boy<sup>2</sup> commit to memory?—2. Is a boy's<sup>2</sup> memory<sup>2</sup> improved by learning a good selection<sup>2</sup>?—3. Does the child<sup>2</sup> admire the beauty<sup>2</sup> of the piece<sup>2</sup> which it<sup>2</sup> speaks?—4. Why does a word<sup>2</sup> spoken in kindness heal the heart<sup>2</sup> that is broken?—5. A loving smile<sup>2</sup> is a sunbeam<sup>2</sup> that dries the tear<sup>2</sup> of sorrow.—6. Why should not a child<sup>2</sup> be ill-natured, like a wasp<sup>2</sup>?—7. What Sabbath<sup>2</sup> is a forerunner<sup>2</sup> of sorrow? (Notice how often the *a* is to be omitted.)

DEFINITIONS.—1. Al lûr'ing, *inviting, attractive*.—2. Re cit'al, *the act of reciting, recitation*.—3. "In expression," *in words*.—4. "Good cheer," *great delight, or pleasure*.—5. Mâr, *spoil, injure*.—6. Be ware', *guard against*.—7. Pro fâned', *disregarded, or treated with abuse*.—8. Före rûn'ner, *a sign of what is to follow*.

## CHAPTER XXXIX.

## A SATURDAY EVENING AT WILMOT HALL.

1. The Mr. Raymond, of whom we have before spoken, had married a French lady when he lived in Paris. That was some years ago, when he was quite a young man.

2. At one of the Saturday evening gatherings at Wilmot Hall, Mr. and Mrs. Raymond were present; and Mrs. Raymond read aloud, in English, the following French story, which she had found in a French book:

*A French Story. The Woolly Dog.*

1. Mr. and Mrs. Dillen were French people, who lived in Paris. They had three children, whose names were Leon, Annette, and Arthur. Leon, the eldest, was about eight years of age; and Arthur was the youngest of the three.

*I. Arthur's Plea with his Mother.*

2. One day Arthur came running into the room in which his mother was reading. Seeming to be in a great hurry, he called out to her, "Mamma! mamma! will you give me something to paint black with?"

3. "O no, my dear," his mother answered; "you would get black spots on everything, and spoil your clothes."

"O no, mamma," said Arthur; "I will be *very* careful, and not get it on anything at all."

4. "But what do you wish to do with black paint?" his mother asked.

"Only just to paint with—just to play with," said Arthur.

5. "But black is not pretty to paint with," said

his mother. "You have a nice box of paints, with brushes and pencils and paper. You do not need anything else to paint with."

6. "But, mamma——," Arthur began again.

"Arthur!" said his mother, "do you not see that I am reading? And have not I told you *no*? Go and play with your brother."

7. So Arthur walked out of the room very slowly, and went into the nursery, where his brother Leon was waiting for him.

"Well, Arthur, did you get it?" asked Leon.

8. "No," said Arthur; "mamma would not give me any."

"What can we do?" asked Leon. "We must have some, and a great deal of it, too."

## II. *Annette Thinks of Something.*

9. Then Arthur said, "Let us go and ask Annette."

"But what good will *that* do?" asked Leon. "Annette has not any, any more than we have."

10. "No," said Arthur, "but she may *think* of something."

"So she may," said Leon. "I will wait here while you go and ask her. Go and ask her so that mamma will not hear you."

11. Then Arthur went into the room of his sister, who was busy giving her doll a bath. The water was all over the floor, and Annette's dress was all wet.

12. "Annette! Annette!" Arthur called to her in a loud whisper.

"You frightened me, Arthur!" said Annette, as she turned around. "I thought it was mamma or the nurse."

13. "Don't speak so loud," said Arthur, in a low voice. "Leon wants to know if you have anything to paint *black* with."

"No, I have not," replied Annette. "What do you want to do with it?"

14. "Paint our woolly dog," said Arthur. "He is so white he always gets dirty."

"O, that will be fun!" said Annette, "and the dog will be ever so much prettier—and not so common as a white dog."

15. "But what shall we do for something black?" asked Arthur.

"Let us take the bottle of ink that is in mamma's closet," Annette replied.

16. "Good!" said Arthur; "that will do it. But we must go softly, or mamma will hear us."

So Arthur and Annette went on tiptoe to the closet while mamma was reading. They got the ink, and then joined Leon.

17. Arthur called out, "Look, Leon,—a bottle of ink! It was Annette who thought of it."

"Just the thing!" said Leon. "Quick! let us begin. What shall we take to put the ink on with?"



### III. *Painting the Dog with Ink.*

18. Annette answered, "If you pour it gently on his head and back, we can rub it all over with our hands."

"Yes, that will do," said Leon. "I will be careful, and pour it slowly; and you and Arthur can spread it with your hands."

19. Leon tried to pour out the ink slowly; but it burst out in a large stream, and ran down on the carpet. Annette and Arthur tried to catch it with their hands; but it spattered all over their clothes, and even into their faces.

20. Leon began to laugh, and this made Annette angry; and she slapped him in the face with her hand all over ink.

21. Leon threw some ink back at her; and Arthur tried to get the ink-bottle away from him. In the struggle the ink was spilled on all sides. The carpet, the chairs, and the children's clothes, were spotted with it.

22. Then they called one another names, and made so much noise that mamma heard them, and opened the door, saying, "What a noise you are making, children! What is the matter?"

23. None of the children replied, but all remained silent, and looked with affright at their soiled clothes, their black hands and faces, and the traces of ink all around them.

IV. *What the Result Was.*

24. "Do you call this a pretty play?" said mamma,—“the furniture spotted, the carpet covered with ink, and your hands and faces like those of negroes? You shall go to dinner just as you are. Your uncle and aunt, who are to dine with us, will see how handsome you look!

25. "And I shall deprive you of your weekly spending-money for three months. I shall use it to repair the injury you have done. You will also hand over to me the money that you have. I shall need it all to buy new things in place of those you have spoiled."

26. Then mamma called the nurse. "Try," said she, "to wash out these spots, that these naughty children have got on everything. But as for the children, you may leave them just as they are, for dinner."

27. The children felt bad, and began to cry. It was in vain that nurse washed and rubbed the spots. They were still plain to be seen. "You are three nice children," said she. "What *could* have put such an idea into your heads?"

V. *The Children's Quarrel About It.*

28. "It was all Annette's idea," said Leon.

"I should never have thought of it," said Annette, "if Arthur had not come to ask me."

29. "It is Leon's fault," said Arthur. "He wanted to color the dog black. He spoke of it first."

"It was you that wanted to ask Annette how to do it," said Leon.

30. "It is always Leon that starts to do something foolish," said Annette, "and then calls on us to help him."

31. "And if you did not always think of something so absurd," said Leon, "we should not get punished so often. If I had stopped two minutes to think, I should have seen what a silly idea yours was."

32. "If I am so silly," said Annette, "why do you always ask my advice, and always follow it? It is *you* that are stupid and silly."

33. Just then the nurse left the room to get some clean water; but the children's quarrel grew warmer and warmer.

34. "I am *not* stupid," said Leon. "I am too good and obliging, that is all."

"Too good!" said Annette. "Ha, ha! too *bad*, you mean. Ask Arthur if you are not."

35. "You are bad yourself," said Leon. "Ask Arthur about *that*."

"Am I bad, Arthur?" asked Annette.

36. "No, not at all; only a little too hasty, perhaps," said Arthur.

"Is it not true, Arthur, that I am *not* bad?" asked Leon.

37. "I don't know anything about it," said Arthur. "How can *I* tell?"

"That means," said Annette, with much warmth, and turning to Leon, "that you *are* bad; but Arthur dare not say so. I thought so. I *told* you so."

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Here is the beginning<sup>2</sup> of a story<sup>2</sup> for a Saturday evening.<sup>2</sup>—2. Does a child<sup>2</sup> do right to deceive its<sup>2</sup> mother<sup>2</sup>?—3. Who was the child<sup>2</sup> that deceived its<sup>2</sup> mother<sup>2</sup>?—4. Did the child<sup>2</sup> do a naughty thing<sup>2</sup>?—5. Did the lad<sup>2</sup> get ink on his<sup>2</sup> hand<sup>2</sup>?—6. Was the carpet<sup>2</sup> spoiled?—7. Whose face<sup>2</sup> was black?—8. Did the child<sup>2</sup> look with afright at its<sup>2</sup> soiled clothes?—9. Whose hand<sup>2</sup> and face<sup>2</sup> were like those of a negro<sup>2</sup>?

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## CHAPTER XL.

### THE FRENCH STORY.—(Continued.)

#### I. *The Quarrel, Continued.*

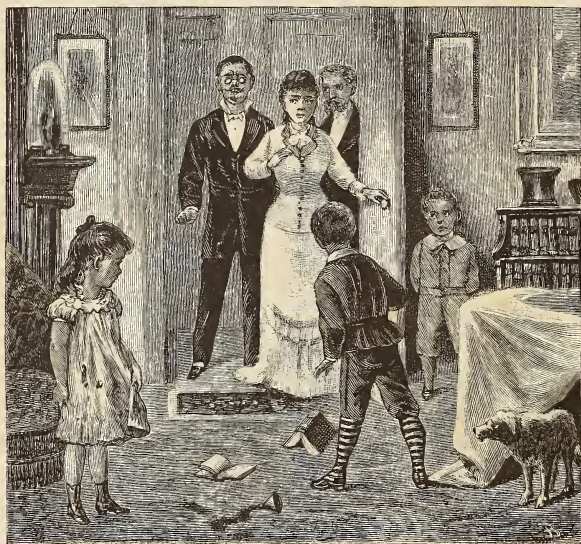
1. Then Annette clapped her hands, and danced around Leon, who, red with anger, tried to hit her. But Annette was so light and spry, that she dodged behind chairs, and around the table, and so kept out of his reach.

2. Arthur got out of his way, and started for the door, which he opened, so as to be ready to run out, in case Leon should attack him.

3. Leon became more and more angry; and, as he could not reach Annette, he threw books and papers at her, and anything that he could lay his hands on, without, however, hitting her; and she continued to dance about, mocking him.

## II. *The Interruption.*

4. The noise which they made attracted mamma, papa, and the uncle and aunt, who were in the parlor, and they all rushed to the nursery. At the



sight of the children's faces spotted with ink,—one laughing and dancing about, one wild with anger,

and the third frightened and half hidden by the door,—papa lifted up his hands in astonishment, and the uncle burst out laughing.

5. The children paused. The blush of shame showed under the ink. Arthur ran off first; and Annette also escaped by the door. Leon tried to follow, but his father caught him by the arm.

6. “Hold, my son,” said he. “You shall answer for all, because you are the oldest. And I think you are the most guilty, judging from your angry looks.”

“But, papa——,” Leon began.

7. “Hush, my son,” said his father. “I do not ask you to explain the matter now. Pick up, and put in place, everything in this room.”

“But, papa——,” Leon again began.

8. “Stop, I say. Pick up everything from the floor, and put all in order; and when that is done, go and be dressed.”

9. But here mamma spoke, and said, “In order to punish them, I told them to come to dinner, black and dirty, just as they are.”

10. “They deserve the punishment,” said papa; “but I beg to have them excused. It is not on their account, but that we and our friends may not have such looking objects facing us, and spoiling our appetites, at dinner.”

11. “Then, for our sakes,” said mamma, “I will have them dressed. Go, Leon, and get washed and

dressed; and tell nurse to do the same for Annette and Arthur."

### III. *Leon's Bad Conduct.*

12. After Leon had put everything in order, he went into the nursery, where the nurse, and Annette, and Arthur were. "Nurse!" said he, with an air of triumph, "give me, quick, some warm water, soap, and some clean clothes."

13. "But," said the nurse, "your mamma told me to leave you three just as you are, for dinner."

14. "Yes," said Leon, "but papa did not like it, because, he said, I was so near him at the table that it would make him sick. Then mamma said you might wash and dress me."

15. "And Arthur and me too?" asked Annette.

"No, you will go to dinner dirty," said Leon.

"Why me, and not you?" asked Annette.

"Because I sit near papa; and you are farther off," said Leon.

16. "But," said Annette, "he will see *us* as well as *you*."

"Well," replied Leon, "that is what papa said."

17. Annette and Arthur half cried. They felt worse and worse as Leon began to look so clean and nice. Nurse was sorry for them, and told Leon not to be so proud, and that he ought not to exult over his brother and sister.

18. The dinner-bell rang. Leon ran ahead



gayly. Annette and Arthur followed him, with downcast looks, to the parlor, where were the uncle and aunt, two invited friends, and papa and mamma.

#### IV. *How He was Made to Suffer for It.*

19. "In what a looking state you present yourselves, children!" exclaimed papa. "Why are not your faces washed?"

20. Annette, looking down, said, "Because mamma told us not to."

"But," said mamma, "I sent word by Leon that your papa wished you washed and dressed for dinner."

21. "Leon said that *he* only was to be dressed," answered Annette, "and that Arthur and I should stay dirty."

"What does that mean?" asked mamma, turning to Leon. "Why have you told this wrong story?"

Leon, very much confused, began, "But—but—I thought—I did not understand——"

22. "You understood very well, sir," said papa. "And I also understand very well that you are a naughty boy, and wished to pay off your brother and sister for something. But you shall be punished." Papa rung the bell, and sent for the nurse, who soon entered.

23. "Here," said he, "take away the three children. Dress Annette and Arthur as soon as you

can, and send them back to dinner. Leon will dine in his own room. Give him nothing but some soup, and some bread and meat."

*V. Annette's Kindness to Him.*

24. It was now Leon's turn to weep. Annette and Arthur were sorry for him, although they knew he deserved his punishment. They let the nurse wash and dress them in silence; and as they went out, Annette said, in a whisper, to Leon, "I will bring you my dessert."

"Thank you, Annette; how good you are!" said Leon.

25. In fact, Annette put into her pocket, at table, —as she thought without being seen,—two crackers, an orange, some nuts, and some candy.

26. After dinner she ran up to Leon, and watched him as he ate them. Leon was very glad, and wanted to divide with Annette; but she would not let him, and said she had eaten enough.

27. When she came back, her papa said to her, "Annette, go and eat your dessert. There it is upon the table. You did not have any."

"What, my dessert?" said Annette: "but I had it at table, papa."

28. "You had it—and you ate it?" said he.

"I had it, papa, certainly: I had it," said Annette.

"And you ate it?" repeated papa.

29. "Papa, it is eaten: it is eaten," again Annette replied, but still more and more confused.

"But *you* did not eat it?" said papa.

30. Annette did not like to say that she had given it to Leon; and, as she would not tell a lie, she grew more and more red, and did not answer.

### VI. *Annette's Reward.*

31. "I do not ask these questions, my dear, to blame you for giving away your dessert," said papa, "but to know, for certain, if you did it. I thought you had given your dessert to Leon, and it was very good and kind in you. I did not wish you to go without, and so have put some more here for you.

32. "I am sorry," he continued, "that my little girl has been led into mischief to-day, and that she has teased her brother, and quarrelled with him. But I am glad to see that she is generous and forgiving: and may the good Father above, who sees all, bless you, and help you to become better and better."

33. Annette thanked and kissed her papa, who lifted her tenderly in his arms, and put her up to the table. So Annette ate her dessert with a double pleasure.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. What was the next scene?<sup>2</sup>?—2. What did the visitor<sup>2</sup> say when he<sup>2</sup> saw the child's<sup>2</sup> face<sup>2</sup> spotted with ink?—

3. Which child<sup>2</sup> escaped from the room?—4. Whose appetite<sup>2</sup> might be spoiled by seeing a dirty child<sup>2</sup> at dinner?—5. What wrong story<sup>2</sup> did Leon tell?—6. Ought a boy<sup>2</sup> to exult over his<sup>2</sup> brother's<sup>2</sup> and his sister's<sup>2</sup> misfortune<sup>2</sup>?—7. Who gave Leon some candy<sup>2</sup> for dinner?—8. What reply<sup>2</sup> did Annette make to her father's question<sup>2</sup>?

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## CHAPTER XLI.

### RALPH DUNCAN'S NEW PROJECT.

1. Ralph Duncan lived more than a mile south from Wilmot Hall,—beyond “The Commons,”—and just in the edge of the village. His father was a cabinet-maker,<sup>a</sup> and had a shop near his house. You can see where Ralph lived if you will look on the Teacher's Map.

2. Ralph Duncan and Freddy Jones became great friends soon after they had made each other's acquaintance at Mr. Agnew's school, although they differed very much in character and disposition.

3. Ralph was frank and honest, rather grave in manner, studious, a great reader and a great worker, and very earnest in everything that he undertook. Never, since his mother told him the story about “The Birds,” did he seem to get discouraged about his studies or his work.

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<sup>a</sup> A *cabinet-maker* is one who makes nice articles of wooden furniture, which require good workmanship,—such as stands, bureaus, bookcases, etc.

4. Freddy was just as frank and honest as Ralph; but he was so full of fun that he seldom kept steadily at any one thing for a long time. His uncle said he was very fickle-minded. He did not like to study his lessons so well as he liked to read whatever books came in his way.

5. In their fondness for reading, he and Ralph agreed so well that they lent each other books; and then they would often meet, bringing their books with them, and talk over what they had been reading about.

6. Ralph liked to select, and read to Freddy, wise sayings, and good advice to the young,—especially if they were in the form of poetry.

7. Freddy would select all the witty and funny things, and read them for Ralph's benefit, and laugh over them heartily as he did so; while Ralph would enjoy them with a quiet smile.

8. One day Ralph proposed that each of them should get a blank *Scrap-Book*, and write or paste in it such short pieces as pleased them most.

9. "Then it will be very pleasant for us," said Ralph, "to look them over together. And if we grow to be men, and keep up the practice, in that way we shall have a large collection of nice pieces; and they may be worth a great deal to us. Perhaps they will be worth as much to us, in time, as the 'Gem Thoughts' which we learn at school, and which we like so much."

10. Freddy laughed, and said Ralph was always looking ahead, as if he expected to *be* somebody, and *meant* to be somebody some day. But he readily agreed to Ralph's project.

11. "It will be a grand thing to make such a collection," said Freddy. "'Little at first, but great at last,' you know."

"Yes," said Ralph, "and if we begin it we must '*keep the ball rolling.*'"

12. And they *did* begin it; and the two boys met often, in the evening, in Ralph's room at his mother's, to read over the selections they had made. But Ralph, I must say, did the best for a while. Perhaps it was because he often asked his mother's advice about the selections which he should make.

13. Here are some of the pieces which Ralph and Freddy read over together, the first time they met for the purpose, after they had begun making selections. They are mostly from Ralph's Scrap-Book. They show how he began his work, and what kind of selections then pleased him most.

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Now the boy<sup>2</sup> has a new project<sup>2</sup>.—2. He<sup>2</sup> says he<sup>2</sup> will make a scrap-book<sup>2</sup>.—3. He<sup>2</sup> will write in it<sup>2</sup>.—4. He<sup>2</sup> will have a wise saying<sup>2</sup> on this page, and a funny piece<sup>2</sup> on that page.—5. He<sup>2</sup> will keep writing in it<sup>2</sup> till he<sup>2</sup> gets to be a man<sup>2</sup>.—6. What a nice book<sup>2</sup> such a book<sup>2</sup> will be!—7. Here is a piece<sup>2</sup> which he<sup>2</sup> wrote in it<sup>2</sup>.—8. Now look at the book<sup>2</sup>, and tell me<sup>2</sup> which is the best piece<sup>2</sup> in it.<sup>2</sup>

## CHAPTER XLII.

SCRAP-BOOK READINGS.<sup>a</sup>

BY RALPH AND FREDDY.



“Here is my first selection,” said Ralph. “Mother thought it was a good one to begin with. It is called—

(No. 1.) *God is Seen in Everything.*

1. In the sun, the moon, the sky,  
On the mountains wild and high,

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<sup>a</sup> So many of the numbered *Exercises* may be written at a time, as are embraced in the numbered “selections” given for a reading lesson.



In the thunder, in the rain,  
 In the grove, the wood, the plain,  
 In the little birds that sing,—  
 God is seen in everything.”

2. “I suppose,” said Freddy, “that means that God is *seen* in everything, because he *made* everything.”

3. “Yes, that is it,” said Ralph. “Here is another that mother wished me to put in; for she said it was worth a great deal to a boy to be *truthful* at all times. This is called ‘The Pearl of Truth.’”

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(No. 2.) *The Pearl of Truth.*

1. Priceless gem! The pearl of TRUTH!  
 Brightest ornament of youth!  
 Seek to wear it in thy crown:  
 Then, if all the world should frown,  
 Thou hast won a glorious prize,  
 That will guide thee to the skies.

2. “What does that line mean—‘Seek to wear it in thy crown’?” asked Freddy.

3. “Don’t you know,” said Ralph, “that kings wear the richest pearls and gems in their crowns?”

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WRITTEN EXERCISE FOR NO. 1. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Here is the first selection<sup>2</sup>.—2. It<sup>2</sup> is a good piece<sup>2</sup>.—  
 3. The grove<sup>2</sup>, the plain<sup>2</sup>, the mountain<sup>2</sup>, and the sky<sup>2</sup>, all tell that God is good and wise.

And that line means, that TRUTH is one of the richest gems that we can wear."

4. "I think that is so," said Freddy. "If a boy has no *truth* about him, and you cannot depend on what he says, he is just a good-for-nothing fellow."

5. "Here is a verse," said Ralph, "that tells how much good we may do by speaking kindly, and by doing some one a little favor. It is very easy, you know, to speak a kind word. It costs nothing."

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(No. 3.) *Gentle Words, and Kind Deeds.*

1. One gentle word that we may speak,  
Or one kind, loving deed,  
May, though a trifle poor and weak,  
Prove like a tiny seed;  
And who can tell what good may spring  
From such a very little thing?

2. "Here is another piece," said Ralph, "that is very much like the one I have just read. Here words and acts of kindness are called *gems*; just as *truth* was called a gem. This piece is named *Little Things*."

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WRITTEN EXERCISE FOR No. 2. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. There is a pearl<sup>2</sup> that is a priceless gem<sup>2</sup>, more glorious than ever shone in a monarch's<sup>2</sup> diadem<sup>2</sup>.—2. It<sup>2</sup> is the pearl<sup>2</sup> of TRUTH: the brightest ornament<sup>2</sup> of youth.

(No. 4.) *Little Things.*

1. Little *words* of kindness—  
How they cheer the heart!  
What a world of gladness  
Will a *smile* impart!
2. Little *acts* of kindness—  
Nothing do they cost;  
Yet, when they are wanting,  
Life's best charm is lost.
3. Little acts of kindness—  
Richest gems of earth—  
Though they seem' but trifles',  
*Priceless is their worth'.*

4. "I think that is quite as good as the other one," said Freddy. "And you read it well too; and that makes a great difference in the meaning."

5. "I always try," said Ralph, "to read just as well as I can, so as to get in the *habit* of reading well. I remember the teacher told us that it is just as easy to form *good* habits, as *bad* ones.

6. "You know," said Ralph, turning over a leaf, "that when you ask Bill Warner to do some-

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WRITTEN EXERCISE FOR No. 3. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Why may such a little thing<sup>2</sup> as a gentle word<sup>2</sup>, or a loving deed<sup>2</sup>, be like a useful seed<sup>2</sup>?—2. A kind word<sup>2</sup> costs nothing, but much good may grow from it<sup>2</sup>.

thing for you, he almost always answers, with a lazy drawl, 'Yes, I will do it by-and-by;' and then he goes on with his play, and forgets all about it.

7. "All the boys say that Bill's promises are just *good for nothing*. And Bill does not mean to tell *lies*, either. Now here is a little piece that Bill ought to read. I mean to show it to him. He is the boy that I call *By-and-By*; and that is the name of the piece."

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(No. 5.) *By-and-By*.

1. There's a little mischief-making  
Elfin,<sup>a</sup> who is ever nigh,  
Thwarting<sup>b</sup> every undertaking;  
And his name is—*By-and-By*.
2. What we ought to do *this' minute'*  
"Will be better done," he'll cry,  
"If *to-morrow'* we begin it.  
*Put it off*," says *By-and-By*.

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WRITTEN EXERCISE FOR NO. 4. [See *Third Series*, p. 49; and Rules, p. 57.]

Although a gentle word<sup>2</sup>, or a kindly smile<sup>2</sup>, seems to me<sup>2</sup> but a trifle<sup>2</sup>, yet it<sup>2</sup> may be a gem<sup>2</sup> of priceless worth to him<sup>2</sup> that is lonely and forsaken.

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<sup>a</sup> *Elf'in*, a little elf. An *elf* is an imaginary little creature that is supposed to delight in mischievous tricks. <sup>b</sup> *Thwärt'ing*, defeating.

3. Those who heed the treacherous<sup>a</sup> wooing<sup>b</sup>  
Will his faithless guidance rue<sup>c</sup>:  
What we always put off doing,  
Clearly, we shall *never*<sup>d</sup> do.
4. We shall reach what we endeavor,<sup>d</sup>  
If on "Now" we more rely;  
But unto the realms of NEVER,  
Leads the pilot *By-and-By*.

5. "That is pretty good, too," said Freddy;  
"for, the way to do *nothing* is, to put off everything  
until *to-morrow*. When Uncle Ed wants me to do  
something, and I ask him, 'Will not to-morrow do?'  
he says, 'Freddy, if we always wait until *to-mor-  
row*, we shall find that to-morrow will never come.'

6. "But I have a good piece, also, that is like  
your 'By-and-By,'" said Freddy. Then, opening  
his Scrap-Book, he read the following piece, called  
"The Mischief-Maker."

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WRITTEN EXERCISE FOR NO. 5. [See *Third Series*, p.  
49; and Rules, p. 57.]

When I<sup>2</sup> have a lesson<sup>2</sup> to learn, or some other duty<sup>2</sup>  
to attend to, I<sup>2</sup> must not heed the mischief-maker<sup>2</sup>, who  
says to me<sup>2</sup>, "Wait! wait! this thing<sup>2</sup> can be done just as  
well by-and-by."

---

<sup>a</sup> *Treach'er ous*, false and deceitful.—<sup>b</sup> *Woo'ing*, courting by flattery.—<sup>c</sup> *Rue*, regret; be sorry for.—<sup>d</sup> *En deav'or*, attempt, or strive for.

(No. 6.) *The Mischief-Maker.*

1. There's a little mischief-maker  
That is stealing time away ;  
Sketching pictures of a dream-land  
That are never seen by day.
2. He deceives us all by painting  
Pictures on a *distant* sky ;  
For a cunning little artist  
Is the painter—" By-and-By."
3. "*By-and-By*"—the wind is sighing ;  
"*By-and-By*"—the heart replies ;  
"*By-and-By*"—some fairy beckons,  
Calling—calling—as she flies.
4. List not to the idle charmer ;  
She is but a painted *lie* :  
Only in the *fancy* liveth  
This deceiver—" *By-and-By*."

5. "That *is* a good piece—and an excellent one to speak," said Ralph. "And yet I do not quite like it," said he, "if it means that we should not work *for*, and *live for*, the time that is coming—by-and-by."

6. "Oh, it only means," said Freddy, "that if we keep *dreaming* our time away, and *do nothing now*, our hopes will only *cheat* us *by-and-by*."

7. "I suppose that must be what it means,"

Ralph replied. "But here is another piece that I like. It is about two brothers, named 'I CAN,' and 'I WILL.' Let me read it to you."

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(No. 7.) *The Twin Brothers.*

"I CAN," AND "I WILL."

1. I CAN! He is a fiery youth ;  
And WILL, a brother twin ;  
And arm in arm, in love and truth,  
They'll either *die*, or *win*.
2. Shoulder to shoulder, ever ready,  
All firm and fearless, still  
The brothers labor—true and steady—  
I CAN, and brave I WILL.
3. I CAN climbs to the mountain-top,  
And ploughs the billowy main ;  
He lifts the hammer in the shop,  
And drives the saw and plane'.
4. Then say "*I Can'!*" Yes, let it RING'!  
There is a volume' there ;

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WRITTEN EXERCISE FOR No. 6. [See *Third Series*, p. 49 ; and Rules, p. 57.]

1. Beware of the artist<sup>2</sup> who is named "By-and-By."—
2. Beware of his<sup>2</sup> picture<sup>2</sup> of a dream-land<sup>2</sup> in the distant sky<sup>2</sup>.—3. Though it<sup>2</sup> may seem very truthful, it<sup>2</sup> is very apt to prove a base *lie*<sup>2</sup>.



There's meaning' in the eagle's wing';—  
Then *soar*, and DO, and DARE.

5. Oh, banish from you every "*Can't*,"  
And show yourself a man;  
And nothing will your purpose daunt,  
Led by the brave I CAN.

6. "I intend to learn that piece to speak in school," said Ralph. "I like that fourth verse. I can make it *ring*, just as it says there."

7. "Now I am going to read to you just the prettiest little piece that you ever saw," said Freddy. "It is a *riddle*; and it is called 'Winter Jewels'; and I want you to guess what the jewels are." Then he read the following:

(No. 8.) *Winter Jewels.*

1. A million little diamonds  
Twinkled in the trees;  
And all the little maidens said,  
"A jewel, if you please!"  
But while they held their hands outstretched  
To catch the diamonds gay,  
A million little sunbeams came  
And stole them all away.

2. Ralph quickly guessed the riddle; but we shall not explain its hidden meaning to our young

readers. Can not *they* guess it, as well as Ralph did?

3. These are not all the selections that the two boys read and talked about; but they are all that we can give now.

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WR. EX. [See *Third Series*, p. 49; and Rules, p. 57.]

1. Who is the brother<sup>2</sup> that teaches me<sup>2</sup> this<sup>2</sup> good lesson<sup>2</sup>?—2. What can he<sup>2</sup> do<sup>1</sup>?—3. What does he<sup>2</sup> say<sup>1</sup>?—4. He<sup>2</sup> climbs the mountain<sup>2</sup>; he<sup>2</sup> ploughs the billow<sup>2</sup>; he<sup>2</sup> lifts the hammer<sup>2</sup>; and he<sup>2</sup> drives the saw<sup>2</sup> and the plane<sup>2</sup>.—5. He<sup>2</sup> says, “I can,” “I will,” “I dare,” and “I do.”

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## CHAPTER XLIII.

### A RAMBLE DOWN TO RIVERTOWN.

#### *A Flower-loving People.*

1. I like flowers. I always have liked them; and I like people who are fond of flowers. Such people may be poor, and may be clad in coarse clothes; but they are not coarse *people*.

2. The people of Lake-View have a great many flowers. You may see them everywhere—in their gardens, and around their houses.

3. Vines clamber up on the porch, and over the windows, of many a neat cottage, and showy plants border the walk from the front gate to the doorway.

I. *A Floral Cottage.*

4. In one of my afternoon rambles I walked down through the village, and beyond as far as Rivertown. As I was passing along the street by the river, where some of the Germans live, I noticed one little cottage, close by the water's edge, that had a great many flowers around the doorway. It had been only a shanty, but the flowers had made it a real *floral cottage*.

5. The flowers filled every inch of room, and came out almost to the sidewalk. But they looked fresh ; and, although they were close beside the dusty street, there was no dust on them, and they were growing finely.

6. "That looks well," I said to myself. "They are poor people who live here ; but they are better than the people who live in the shanties near by. I will just step in and see who they are."

7. I stepped to the door, which was partly open. I knocked ; but no one answered. I went into the house. The floor was clean ; and everything in the room, though poor, was neat and tidy.

8. I passed through to the back door. As I opened it, I saw at a glance that the back yard, also, was full of flowers, and that everything there was in the neatest order.

9. But what struck me most was, that a little way out in the stream was a dense mass of vines, seven or eight feet high, reaching across the entire width

of the yard, and entirely screening it from view from the opposite shore.

10. These vines seemed to hang trailing from the top; and they hung clear down into the stream, where they floated and danced upon the surface of the water. I could see nothing to support them.

11. I afterwards found that there was a row of rude posts underneath, with square boxes, on the top, filled with earth, in which the vines had been planted. But posts and boxes were now entirely concealed from sight.

## II. *The Washer-Woman.*

12. Down by the water's edge, standing on a rough platform of boards, was a woman washing clothes. "Ah, Mrs. Hoffmann!" I said, as she looked up, "is that you?"

13. I had seen her at the minister's, in the village, where she had come to bring the clothes which she had washed for the family.

14. She told me that she lived here with her boy Carl, and took in washing. I had learned from the minister that she was a poor widow who had seen better days, and that she had paid for her cottage, by her own hard labor, since the death of her husband, who had been a man given to drink.

## III. *The Forget-me-nots.*

15. "I see you love vines and flowers," I said. "Those are beautiful":—and I pointed to masses of

forget-me-nots that were blooming profusely in neat flower-pots on the back window-sill.

16. "Yes, indeed, they are beautiful," she replied. "I just watch the plants for the little buds to swell; and then I watch them till the little blossoms peep out. They look down upon me so sweetly with their soft blue eyes, just as my little Lilian who died looked at me; and they make me happy, but they make me cry, too."

17. And the good woman wiped the tears away with her apron, as they began to flow down her rough, sunburnt cheeks.

18. Then she told me how she used to place the "drooping Lily," as she called her, in her little cot by the back window, where the child could see her mother, and where the mother could look up from her washing, and see the soft blue eyes of the patient child looking down upon her—"just like a sweet little angel that she was," she said. And then the tears began to flow afresh.

#### IV. "*The Boy Carl Hoffmann.*"

19. Just then a stout lad, about twelve years of age, walked in, with a heavy basket on his arm.

20. "There comes Carl!" she said; and her eyes brightened, and she seemed all at once to forget her grief. "He's been off to the woods, to gather roots for the druggist."

21. Carl wore a sadly torn straw hat; and he

was clad in a jacket and trousers patched in so many colors that you could not tell what the original



color was. But his cheeks were ruddy, and his eyes were as blue as the flowers that bloomed on the window-sill.

22. "Well, Carl, what luck to-day?" asked the good woman.

"First-rate, mother. I have now very nearly twenty pounds. And that's twenty cents, you know."

23. On looking into his basket, I saw that it was filled with the roots of the ginseng, and the wild turnip, or Indian turnip, which he had gathered in the woods around Lake-View.

24. I found that Carl could read, and write, and cipher a little. When I told him about the many plants, good for medicine, that could be found in the woods and fields, he eagerly asked, "How do you manage to know them all?"

25. I tried to explain to him, when he again eagerly inquired, "Could *I* learn it?"

26. "Perhaps you could," I replied; "and if you will inquire at Wilmot Hall, some day, for Mr. Bookmore, I will give you a little book about plants, that will help you."

27. He seemed greatly delighted, and said he would call the next time he went up to Mountain Glen after roots.

28. I soon took my leave; and as I walked homeward I said to myself, "Everybody has room for plants and flowers. Any one can *find* room for them, even if it be on a post set in the river. If you do not have flowers, you do not love them."

29. Then, as I thought of the boy Carl, I said, "The lad seems to have a good mother. Give him a chance, and perhaps he will grow up to be somebody." We shall see, by-and-by, that he *did* grow to be somebody.

### V. *A Sad History.*

30. When I next saw Mr. Raymond, I learned from him more about Mrs. Hoffmann. Her husband had once been the foreman in the Glass-



Works, and had a nice home of his own in the village; but strong drink ruined him.

31. Although he was a good husband and a kind father before he got into the way of drinking, yet he had early formed the habit of taking his bitters every morning, until, in time, he thought he needed a glass of ale with his luncheon. And so the habit grew upon him.

32. His drinking unfitted him for business, and he lost his position in the Glass-Works. Then his home had to be sold to pay his debts—a part of them due at the dram-shop. At length he died a drunkard's death.

33. After the death of Lilian, Carl was his mother's only comfort, and it was no wonder that the good woman was now so earnestly striving to bring up her boy, not only in habits of industry, but also in a bitter hatred of the evil which had ruined his father.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and Rules, pp. 57 and 101.]

1. A clambering vine<sup>2</sup> on the porch<sup>2</sup> of a house<sup>2</sup>, or over the window<sup>2</sup>, is a good sign<sup>2</sup>.—2. A climbing vine<sup>2</sup> and flowers will change a mean shanty<sup>2</sup> into a pretty floral cottage<sup>2</sup>.—3. A mass<sup>2</sup> of green vines delights the eye, whether it<sup>2</sup> be seen at the washer-woman's<sup>2</sup> shanty<sup>2</sup>, or at the minister's<sup>2</sup> cottage<sup>2</sup>.—4. What did Carl gather for the druggist<sup>2</sup>?—5. What is the root<sup>2</sup> of the ginseng good for?—6. Does it<sup>2</sup> make a good medicine<sup>2</sup>?—7. What is the wild turnip<sup>2</sup> good for?



## CHAPTER XLIV.

## RALPH'S CUCUMBER PATCH.

1. Ralph Duncan's father was a hard-working man, a cabinet-maker, as we have said, who found it as much as he could do to earn a living for his small family.

2. He had a large garden on his place in the village, and, as he had not time to work it all himself, he told Ralph that *he* might plant some of it, out of school hours, if he wished to, and have all the money he could make from it.

*I. Ralph's Talk with his Father.*

3. "There, Ralph," said his father, "if you plant cucumbers here, in this corner, and take good care of them, you will raise a nice lot of them on this piece of ground. It is good soil for cucumbers,—the best soil in the garden."

4. "How many seeds shall I put into a hill?" asked Ralph.

5. "Eight or ten will answer. Some of them may not come up; and the worms or the bugs may destroy some of them. Then, if too many are left, you can pull up some; but you should leave about four in a hill; and your hills should be about four feet apart. I think there is room in this corner for about fifty hills."

6. "How many cucumbers do you think I can raise?" asked Ralph.

7. "Well," said his father, smiling, "that is hard to tell. But if most of the seeds come up, and you take good care of the vines, stir the ground often, keep out all the weeds, and kill the bugs, I have little doubt that you will be well paid for your labor."

8. "If I have fifty hills," said Ralph, "and four vines in a hill, that will be,—let me see,—yes, that will be two hundred vines; and if each vine should bear five cucumbers,—how many would that be in all?"

9. "That would be a thousand cucumbers," said his father, smiling.

"A thousand!" said Ralph. "Why, that would be a barrel full, would it not? And if I should sell them for a cent apiece——"

10. "Stop! stop!" said his father. "There are too many *ifs* in the way. Perhaps the bugs will destroy half of your vines."

"I can kill the bugs," said Ralph.

"Perhaps dry weather will wither them up."

"I can water them every day, if they need it."

11. "That is all right," said his father. "It is well to have good courage; but it is also well to think about the possible failures. Do you not know that, if you conquer the bugs, and get past the dry weather all right, it may then be so wet as to make

the vines rot?—or that such a hail-storm as we had two years ago may cut them to pieces?”

12. “But I heard you say that such hail-storms do not come more than once in twenty years,” said Ralph; “and I think we shall not have one *this* year.”

13. “I hope not,” said his father; “but it is always well to consider the chances,—and not be too certain in *counting chickens before they are hatched*.”

14. Ralph knew what this meant; for he had heard the story about the man who bought a dozen eggs, and put them under a hen, and then hired a man to make a coop for the chickens, and then built a hennery for the young brood to winter in, and, after all, not a single chicken was hatched. But all this did not shake Ralph’s confidence in raising cucumbers.

## II. *Cucumbers Coming Up!*

15. It was a happy day to Ralph when he saw his cucumbers peeping through the ground. Philip Barto was with him at the time. “They are coming, Phil! They are coming!” said Ralph.

16. “Sure enough!” answered Phil. “They will all be up soon. You will raise a lot of them, if you take good care of them; but it will take most of your time out of school to hoe them, and keep the weeds out.”

17. “I don’t care for that,” said Ralph; “I think

I can take care of them in the mornings, before school, by getting up early. I can play after school."

18. "Then you mean to play, too?"

"Of course I do. I like to play as well as other boys, though I am willing to work a part of the time. When I work a while I love to play all the better for it.

19. "But there's Tom Downing—you know Tom. He came along when I was planting the cucumbers. *He* does not believe in boys working at all."

### III. *Foolish Tom Downing.*

20. "I'll warrant it. What did Tom say?"

"He said I was a fool to worry myself over a lot of cucumber vines, and have no time to play. He said *he* would not do it for a cart-load of cucumbers."

"And what did you tell him?" asked Phil.

21. "I told him father said it was better for boys to work a little, and learn how to do things, and earn some money for themselves, and then they would succeed better when they became men."

"What did Tom say to that?"

22. "'Just *like* an old man,' he said. 'I think,' said he, 'it is time enough to work when we get to be men. You don't catch *me* taking care of a garden when other boys are playing.'"

23. "Well, that Tom Downing is a lazy, shiftless fellow; and I should not mind what he said."

24. "By this time," said Ralph, "I guess I looked a little mad, though I suppose that was not right; but I told him it would be good for *him* to work part of the time, and I had heard a number of people say so."

"That's right," said Phil; "I am glad you told him so."

25. "And then," continued Ralph, "he was really angry, and said it was nobody's business; he should work when he pleased. 'So shall I,' I replied; 'and I please to work on these cucumbers part of the time, whether Tom Downing thinks well of it or not.'"

26. We shall see what kind of a boy this Tom Downing was (lazy Thomas, they called him), and what kind of a man he made.

#### IV. *Ralph's Success.*

27. As for the cucumbers, they cost Ralph many hours of hard labor to hoe them and water them; and he had a two weeks' battle, morning, noon, and night, with those striped green bugs that are such a pest to the vines; but he conquered at last, and had a fine lot of cucumbers, which he found no difficulty in selling in the village.

28. Before the season was over, he had picked and sold *more* than a thousand in all. The smaller ones he sold to the grocer for pickles, at half a cent each; and the larger ones, to the neighbors for a

cent apiece; so that his little cucumber patch brought him more than five dollars in cash. And all the work was done out of school hours; and Ralph kept at the head of his classes, also.

29. Tom Downing, who met Ralph one day, as he was selling his cucumbers, laughed at him, and called out to him, "Tall business you are in, Ralph! Don't you feel grand? If I did anything, I should do something better than peddle cucumbers or squashes."

30. Ralph made no reply; but a neighbor, who heard Tom, said, "What a foolish boy that Tom Downing is! But Ralph Duncan is a sensible boy; and he is a boy who *never* says fail."

31. Ralph heard what this man said about him; and he remembered that he had in his scrap-book a piece of poetry entitled<sup>a</sup> "Never Say Fail." So, when he went home, he read it over again. "That is just the kind of advice I like," Ralph said to himself.

32. Here is the bit of poetry, which I borrowed from Ralph's scrap-book. I think it is good advice for *other* boys, also.

### V. *Never Say Fail.*

1. Keep pushing;—'tis wiser  
Than sitting aside,

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<sup>a</sup> *Entitled*, named; styled.

And dreaming and sighing,  
 And waiting the tide!  
 In life's earnest battle,  
*They* only prevail  
 Who daily march onward  
 And *never* say fail.

2. With an eye ever open,  
 A tongue that's not dumb,  
 And a heart that will never  
 To sorrow succumb,<sup>a</sup>  
 You'll battle and conquer,  
 Though thousands assail:  
 How strong, and how mighty,  
 Who *never* say fail!

3. In life's rosy morning,  
 In manhood's fair pride,  
 Let this be your motto<sup>b</sup>  
 Your footsteps to guide:  
 In storm and in sunshine,  
 Whatever assail,  
 We'll onward, and conquer,  
 And *never* say fail.

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WRITTEN EXERCISE. [See *Third Series*, p. 49; and  
 Rules, p. 57.]

1. Who is a cabinet-maker<sup>2</sup>?—2. What does he<sup>2</sup> do for  
 the support of his<sup>2</sup> family<sup>2</sup>?—3. What is a cucumber<sup>2</sup> good

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<sup>a</sup> *Succumb'*, yield; submit.    <sup>b</sup> *Mōt'tō*, a short sentence, phrase, or  
 word, that expresses some important guiding principle.

for?—4. Does the cucumber<sup>2</sup> grow on a vine<sup>2</sup>?—5. What was it<sup>2</sup> that was in the way of Ralph's success?—6. Did Ralph count upon a possible failure<sup>2</sup>?—7. What was Tom Downing's great folly<sup>2</sup>?—8. Give an account of Ralph's battle<sup>2</sup> with the bugs, and his final success<sup>2</sup>.—9. What did Ralph's neighbor<sup>2</sup> think of him?

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## CHAPTER XLV.

### THE MINISTER'S BARGAIN WITH SAMMY BARWELL.

1. Mr. Raymond, the worthy minister of whom we have before<sup>a</sup> spoken, and who lived in the village, frequently visited at Wilmot Hall; and he was on friendly and familiar terms with all its inmates.

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<sup>a</sup> Here the word "before" modifies the meaning of the verb "*have spoken*." It tells *when* we have spoken: that is, *before*.

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DEFINITION VII.—AN ADVERB is a word that is used to modify the meaning of Verbs, Adjectives, or other Adverbs. (*Infinitives and participles* are included under Verbs.)

NOTE.—In going over the following oral exercises, the teacher should, for some time, *aid* the pupils in finding out the use of the adverbs. He should *read to the pupils* the given sentence in the lesson, both *with* and *without* the adverb; and then he should question them about the modifying influence of the adverb upon the *verb*, the *adjective*, or the *adverb*, as the case may be. It will probably be best for him to confine the pupils to the consideration of *those adverbs only* that are referred to in the Exercises.

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ORAL EXERCISE.—V. 1. What adverb modifies "*visited*"? (The adverb *frequently*.)



2. The children were always delighted to see him, for he had a very winning way, and he was always ready to take part in their innocent games, and to read to them, or tell them stories, with which he often managed to mingle much good counsel and advice.

3. But as I wish my young readers to become better acquainted with Mr. Raymond, whom they will hear more about by-and-by, I shall best introduce him to them by telling the following true story about him and some of the boys of Factoryville. It is just as he told it to me.

4. One day, as Mr. Raymond was idly leaning over the side gate that leads into his garden, Sammy Barwell, one of the boys who frequently work around the forges and the factories, doing little jobs here and there, chanced to pass along.

### I. *The Big Straw Hat.*

5. Sammy wore an immense straw hat,—his big brother Dick's, I suppose,—which came down behind, to the end of Sammy's loose jacket or blouse, and hung over his face in front so far that one could see only the tip of his chin under it.

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V. 2. What adverb modifies "*were delighted*" ?—What one modifies "*winning*" ?—What one modifies "*ready*" ?—What one modifies "*managed*" ?—V. 3. What one modifies "*acquainted*" ?—What one modifies "*shall introduce*" ?—V. 4. What one modifies "*was leaning*" ?—What one modifies "*work*" ?—V. 5. What two adverbs modify "*came*" ? (Came *how* ?)

6. The minister, who knew him well, and who had become a great favorite with all the boys about the factories, called out, loud enough for Sammy to hear him, "I wonder where that great hat is going with that little boy!"

7. Now, Sammy was proud of that big hat, and so he answered back boldly, "It isn't going anywhere with *me*: I'm going with *it*."



8. "Oh, is that it?" said the minister. "Well, if it is not going to take *you* anywhere, what do

V. 6. What adverb modifies "*knew*"? (*Knew him how?*)—V. 7. What two modify "*answered*"?—V. 8. What one modifies "*twinkled*"? (*How did they twinkle?*)—What one modifies "*placed*"?

you say to letting it stay with *me* for a while?" Then the minister's blue eyes twinkled merrily as he reached over the fence, and, lifting the big hat by the brim from Sammy's yellow curly head, placed it squarely upon his own head.

9. Sammy looked up into the smiling eyes and the face beaming with kindness, and answered, gravely, "You don't look so well in Dick's hat—it don't look like *you*."

10. "Do I not look as well as *you* do in it?" asked the minister; "or like myself either? What a pity! Then I must do what I can to *act* well. Just step into my arbor there, and eat cherries till I come back. This big hat makes me think that my potato patch is full of weeds, and needs hoeing."

11. "Your whole garden is full of weeds," said Sammy, frankly, as he helped himself to cherries. "Dick says you ought to hire a boy to hoe it, or it won't pay for the seed you put in it."

12. "I should not wonder if Dick is right," said the minister; "but, for all that, I rather think I shall have to hoe it myself,—provided I can hire this hat for an hour. It is a regular hoeing hat, is it not?"

13. Sammy's mouth was full of cherries; so he nodded, as much as to say, "That's so;" but as soon as he could speak he answered, "Dick uses it when he's 'teaming'—drawing sand from the

Downs. It's made on purpose to keep the sun off a fellow."

14. "Oh!" said the minister. "Well, suppose I hire it to keep the sun off me. What will you charge me for one hour's use of it?"

15. "Two plates of cherries," said Sammy, at no loss for terms.

16. "It's a bargain," said the minister, who proceeded at once to the tool-house for the hoe. Having found the hoe, he shouldered it, and marched bravely out to the potato patch.

## II. *The Minister's Hoeing.*

17. To reach the potatoes he had to pass the onion bed, and the rows of peas and beans, and the carrots, and the beets. They all looked sadly in need of the hoe, and some good strong fingers to pull out the weeds.

18. "Dear me," said the minister; "I do not know where to begin."

"Better begin on the beets," said Sammy. "They come first."

19. "Sure enough. Take in hand what first comes in your way. Well, now for the beets." And whack, whack, went the hoe, swung with a right good will by the minister's strong hands.

20. Presently out came a beet, cut quite in two by the sharp hoe.

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V. 16. What adverbial phrase modifies "*proceeded*"? (*When* did he proceed?)—What modifies "*marched*"? (*How* did he march?)

III. *Sammy's Grammar.*

21. "There!" said Sammy. "I thought you'd whack up something. You are no hand in a garden. You lift your hoe about a mile too high, and you chop in the ground a sight too hard."

22. "Tut! tut!" said the minister, resting for a moment, and leaning on the hoe-handle. "Not a *mile*, Sammy—not a *mile*."

23. "Well, an awful sight too high, then," said Sammy, mending his words. "You wouldn't hold out an hour at them licks."

24. "'At *them* licks'?" repeated the minister.

"Oh! at those licks," said Sammy, with a little impatience in his manner.

25. "Yes, yes," said the minister; "that sounds better. But *strokes* is a better word than *licks*. I think you meant to say that I should not hold out an hour if I continued to strike such hard strokes. Was not that it?"

26. "Maybe it was," said Sammy, who did not seem to think it made much difference. "But you ought to hire a boy. You can't hoe worth a cent."

27. "Can you?" asked the minister. "Then suppose you show me how. Come, now, give me a lesson in hoeing, and I will teach you the A, B, C's in Greek."

IV. *Sammy's Good Hoeing.*

28. Sammy took the hoe. "I'll show you for nothing," he said. "I don't want any Greek."

Then Sammy began to hoe. He knew how. The minister could see that plainly enough.

29. Sammy drew the edge of the hoe neatly under the roots of the weeds, so as to cut them up; and then he drew the rich moist soil carefully up on both sides of the row of beets. In about five minutes, Sammy had finished half a row of beets; and they looked much better than those which the minister had hoed.

30. "Now, that *is* nice," said the minister. "How handy it is to have a boy around! Where did you learn to hoe, Sammy?"

"Dick," said Sammy, briefly.

"Dick taught you?" asked the minister.

31. "He hoes our garden," continued Sammy, "and sometimes he hires me to hoe for him. You'd better not shirk if Dick's a bossing, I tell you. I can hoe cucumbers too. They're the meanest things to hoe you ever did see."

32. Then, seeing that the minister was resting on his hoe-handle, he continued, "You'd better put in, or you won't get the worth of your—cherries."

33. Sammy was going to say *money*; only he happened to think that the hire of the hat was to be paid for in cherries. "That's true," said the

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V. 28. What modifies "*began*"?—What adverbial phrase modifies "*could see*"?—V. 29. What adverb ending in *ly* modifies the first "*drew*"?—What two adverbs modify the second "*drew*"?—V. 30. What adverb modifies the second "*said*"?

minister, in reply, "very true; and I'm obliged to you for reminding me of it."

34. Then he began to hoe again, while Sammy sat down on an old box near by, and watched his progress. The minister seemed to improve under Sammy's teaching, and he soon finished the first row, and then went on with the second without stopping.

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### LANGUAGE LESSONS. FOURTH SERIES.

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ANALYSES OF THE CHAPTERS IN PRESENT TIME. CHANGE PRESENT TIME TO PAST TIME.

NOTE.—The verbs to be changed are in *Italics*.

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### WRITTEN EXERCISE.

1. The minister *lives* in the village, and often *visits* Wilmot Hall.—2. He *tells* the children stories, and *gives* them good counsel and advice.—3. The factory boys *know* him and *love* him.—4. Sammy Barwell, who *works* at the Factory, and *wears* his brother Dick's big straw hat, *likes* to stop and talk with the minister.—5. As the minister *sees* Sammy going by, he *calls* to him.—6. He *hires* the big hat, and *pays* the boy in cherries for the use of it.—7. The minister *begins* to hoe his garden, but he *does not* succeed very well.—8. He *tries* the beets; but he *cuts* one in two, and *hoes* up another.—9. Then Sammy *takes* the hoe, and *shows* the minister.—10. Sammy *does* his work well.—11. The minister *tries* again, and *does* better.

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V. 33. What adverb modifies the second "*true*"?—V. 34. What one modifies "*to hoe*"?



## CHAPTER XLVI.

## THE MINISTER'S BARGAIN.—(Continued.)

I. *More Bargaining, and More Bad Grammar.*

1. Sammy now seemed better satisfied with the minister's hoeing, for, after looking on for a while, he arose and started for the house, saying, "I'll be back 'fore long. If it's more than an hour there'll be more cherries, won't there?"

2. "Certainly, certainly there will be," repeated the minister. "But I was just now thinking about making a new bargain with you."

"What sort?" asked Sammy, turning short about. The minister straightened up, dropped the hoe, and placed both hands on his back. Hoeing did not seem to agree with him.

3. "I was thinking," he said, slowly, "of stopping at the end of a half hour; but, of course, I give you the two plates of cherries, all the same—and one more for breaking the bargain."

4. "Oh, ho!" laughed Sammy. "And how do you s'pose your garden will grow? Just look at the pusley in them there carrots."

5. "*Purslane*, Sammy, *purslane*," said the min-

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ORAL EXERCISE FOR CHAPTER XLVI.—V. 1. What adverb modifies "*satisfied*"?—V. 2. What adverb, that is repeated, modifies "*will be*"?—What adverbial phrase modifies "*was thinking*"? (*When* was he thinking?)—What one modifies "*turning*"? (*How* turning?)—V. 3. What adverb modifies "*said*"?



ister, correcting Sammy's words; "and, 'among *those* carrots,' not '*them* there carrots.'"

6. "Well, *purslane*," repeated Sammy, but rather doubtfully. "Everybody calls that weed pusley; and if you let it grow it'll eat out everything else in your garden, whatever you *call* it. You'd better stick right to your hoeing, or else—or else you'd better hire Dick, or some other fellow, to hoe your garden for you. I guess the half hour is about up now," he added.

7. "I should not wonder if it were," said the minister, looking at his watch; "and a trifle over. I think I shall have to give you a basket of cherries to carry home.

8. "And you may tell Dick," he continued, "that, if he will come to see me, it is quite possible I shall make a bargain with him. And, this time, I shall try to hire not only the hat, but also the boy under it, for several hours, in my garden."

9. "Yes," said Sammy, evidently thinking that would be the better way. And then he continued, "Folks ought to do what they are fitted for. You ain't fitted for hoeing."

10. "Oh! Sammy!" said the minister, shaking his head, and wiping his forehead; "'*fitted*,' not '*fittened*'; and '*are not*,' not '*ain't*.' And since you are so kind as to tell me what I am *not* fitted for,

suppose you tell me for what, in your opinion, I *am* fitted."

11. "O, yes!" said Sammy, cheerfully. "You are pretty good at preachin' and prayin'."

"'Preaching' and 'praying,' Sammy, you should say," interrupted the minister. "But, can you understand my preaching?" he asked.

12. "Some," answered Sammy; "but you look nice with your preachin'—preaching clothes on,—and you're good to a fellow, and first-rate to play with boys, and ain't—*are not*—stuck up, and all that; and we like to come and see you. Well, you're just right for a minister.

13. "All the fellows say that. And you're fitten—*fitted*,—but I don't like this part so well,—the best of anybody, to make fellows talk straight. Nobody never can get in a word catawampus like, that you don't see it, and straighten him out."

14. "'Catawampus'!" repeated the minister. "How is that, Sammy?"

"Well, skewjee like," explained Sammy.

15. The minister shook his head and looked troubled. "'Nobody *never*' is incorrect," he said. "'Nobody *ever*' is what you should say. But 'catawampus' and 'skewjee,' oh! oh!" And again the minister shook his head, and scowled as if the words hurt him.

16. Sammy dug in the freshly-hoed soil with his bare toes for a few moments. Then, looking up, he

said, "I guess they mean wrong-fashion,—crissy-crossy, you know."

17. "I think they must," said the minister; "but I think it much pleasanter to hear young folks talk in a right fashion than in a wrong one. 'Good grammar,' as they call it, is better than 'bad grammar;' as good habits are better than bad ones."

18. And so the minister went on talking about "good grammar" and "bad grammar," and good habits and bad habits, till Sammy, evidently getting uneasy at the serious turn matters were taking, interrupted him with—

19. "Oh! well, now, if it's a going to come to that, I'll just turn in and let up on all this sort of thing, and I'll get the rest of the fellows to watch how they're talking, and we'll see what we can do."

## II. *Sammy's Advice, and What Came of It.*

20. And then, as a bright idea seemed to strike him,—“Say, now,” he said, “a lot of us are going a fishing up to the lake this afternoon. You come along too; and everybody that talks bad grammar, you fine him a row of hoeing or weeding in your garden. You’ll get your garden cleaned up slick in that way, and have a jolly good time fishing, into the bargain.”

21. The minister laughed—and very heartily, too. But he took Sammy’s advice. He went fishing, taking with him a basket of cherries. “Bait for

the boys, Mr. Bookmore," he said to me, as he told me the story.

22. He proposed to the boys Sammy's plan for having his garden weeded; and they laughed as heartily as he. But they all agreed that Sammy was a sharp fellow; and, what was still better, they agreed to the bargain.

23. And, sure enough, just as Sammy had said, although the boys were very careful how they used their words, it came to pass, before the sun went down on the second day after that, that the minister's garden was cleanly and beautifully hoed and weeded—all through the labor of those boys' hands in working out their various fines.

24. And the boys did their work cheerfully too; for they not only loved the minister, and would do almost anything to please him, but they soon began to think it was a nice thing to have some one to teach them how to talk like gentlemen.

25. Nor was this all; for when they had hoed the garden, and the minister had given each one a big handful of cherries, Sammy suggested that they should all go to Sunday-school next Sunday, and get as many other boys to go with them as they could. And they all agreed to that, also.

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WRITTEN EXERCISE. [See *Fourth Series*, p. 213.]

1. The minister *is* tired, and then he *makes* another bargain with Sammy.—2. Sammy *talks* a great deal of bad grammar, and the minister *corrects* him, and *teaches* him

better.—3. At length the minister *goes* fishing with the boys, and the boys *hoe* his garden. Then the boys all *agree* to go to Sunday-school next Sunday.

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## CHAPTER XLVII.

### A PHOTOGRAPHIC PICTURE.

1. One Saturday, when Ralph Duncan and Freddy Jones had come up to the Hall to see Frank and Eddy Wilmot, and Willie and Nellie Hardy were there also, and Minnie Allen had come to spend the day with Lulu, I remarked to Uncle Philip that I wished we could have a photograph<sup>a</sup> of all these young people, in a group.

2. “I think we can get Mr. Manly, the photographer,<sup>b</sup> to bring up his camera<sup>c</sup> this very afternoon, and take a picture of them,” said Uncle Philip. “I will send Peter down to the village at once, and ask Mr. Manly to come up, or send his assistant. We will also have Mr. Raymond, Mr. Agnew, and yourself in the picture.”

3. Mr. Manly himself came, with his camera; and, as it was a fine afternoon,—scarcely a breath of air stirring, and the sun not too bright,—he succeeded, on the first trial, in getting an excellent

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<sup>a</sup> Phō'to graph, a picture produced by the art called phō tōg'ra phy.

<sup>b</sup> Phō tōg'ra pher, one who makes photographs.

<sup>c</sup> Căm'era, the name popularly given to the instrument by which photographs are taken.

picture of our whole party, as we were assembled in a group on the lawn, in front of the building.

4. The children had come quickly when they were



Uncle Philip.	Mr. Bookmore.	Mr. Raymond.	Mr. Agnew.
Frank.	Mrs. Hardy.	Mrs. Wilmot.	Freddy.
Willie.	Ralph.	Lulu.	Eddie.
		Minnie.	Nellie.

called by Uncle Philip,—Minnie and Lulu with their hoops, Eddy with the dog Rover by his side, and Willie with his bat and ball. Freddy Jones,

Frank Wilmot, and Ralph Duncan had just landed at the cove when they were called, having been out on the lake in a boat, with the man Peter.

5. Uncle Philip and I were so well pleased with the picture, that we had it engraved on wood, and then printed, as you may see here. Our young friends, it may be observed, are slightly older than they were when they were first introduced to our readers. But when we take another photographic<sup>a</sup> view of them, the picture will probably show them older still.

6. Thus it is that, by this wonderful art of photography, we can show the changes, in outward forms and features, that Time is so silently, but so surely, making, both in our friends and in ourselves.

7. And now, will not those who have followed our narrative thus far, be glad to meet their Lake-View acquaintances, again and again, and go onward with them as other scenes and incidents are unfolded in the rapidly-shifting drama<sup>b</sup> of their lives?

8. — We had thought to close this volume here; but another incident that we deem worth recording, in this same life drama,<sup>b</sup> is just now brought to our notice, and so we hasten to present it to our readers, in an additional chapter.

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<sup>a</sup> Phō to grāph'ic, *relating to photographs.*

<sup>b</sup> "Life drā'ma" (or, drā'ma), *life as actually seen, or so vividly described that we may fancy that we see its scenes and incidents, as actually passing before us.*



ORAL EXERCISE FOR CHAPTER XLVII.—V. 4. What adverb modifies the meaning of “*had come*”?—V. 5. What modifies “*were pleased*”?—“*may see*”?—What modifies the adjective “*older*”?—What modifies “*were introduced*”?—“*will show*”?—V. 6. What two adverbs modify “*is making*”?—What small adverb modifies each of these two adverbs?

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## CHAPTER XLVIII.

### THE COURT OF JUSTICE.

#### *1. Arrest of Jimmy Lewis and Bertie Brown.*

1. One day, while Ralph Duncan and his friend Phil Barto were playing together after school, Freddy Jones came along with a bit of news.

“Going to court, Ralph?” he inquired.

2. “Going where?” asked Ralph, for he was not sure that he understood him correctly.

3. “*To court.* They have taken up Jimmy Lewis and Bertie Brown, and the court is to meet, promptly, at five o’clock, in the Hall.”

4. “What have they taken up Jimmy and Bertie for?” asked Ralph, in great surprise.

5. “I do not know, exactly,” said Fred; “but it is something about disturbing the meeting in the Hall, last evening.”

6. The facts are, there was a meeting of the factory hands at the Hall, the evening before, and

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ORAL EXERCISE FOR CHAPTER XLVIII.—V. 1. What adverb modifies “*were playing*”? (Ask *how* the boys were playing.)—V. 2. What adverb modifies “*understood*”?—V. 3. What adverb modifies “*to meet*”?—V. 5. What adverb modifies “*do know*”?



none were allowed to go in except those who had tickets.

7. Jimmy and Bertie climbed up on the piazza, and looked in at the window; and, seeing Freddy Jones in the Hall with his uncle, they rapped gently on the window to attract attention; and, somehow, they happened to break a pane of glass. So they were taken up for disturbing the meeting, and were to be tried before a justice of the village.

8. "It is too bad," said Ralph, "to take up such little boys for *that*. They did not *mean* to make any disturbance; they did not *mean* to break the window, I know. What do you think will be done with them?"

9. "Perhaps they will be sent to jail," said Phil. "When Tom Downing's big brother was taken up for throwing peanuts on the stage, at the lecture last fall, father said it was a serious thing to disturb a meeting."

10. "Yes, so it is," replied Ralph; "but I do not believe Jimmy and Bertie meant anything wrong. It will be too bad to send them to prison for that. Perhaps they would never do such a thing again."

11. "Come," said Fred; "let us go to the Hall, and see."

12. Ralph felt very bad about what he had

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V. 7. What modifies "*rapped*"?—"happened"?—V. 8. "*Bad*"?—V. 9. "*Will be sent*"?—V. 10. "*Is*"?—What two adverbs modify "*would do*"?—V. 12. What adverb modifies "*bad*"?

heard, for Jimmy and Bertie were two of his play-mates. He forgot all about his play, and, seizing his cap, he said to Phil, "Will *you* go?"

"Yes, that I will," said Phil. "I hope they will not send them to jail."

## II. *Their Trial Begun.*

13. The boys hurried away to the Hall, where they found the trial already begun, and the room well filled with people. Ralph edged his way along through the crowd, until he found himself directly in front of the table where the justice sat.

14. There were the two young prisoners, Jimmy and Bertie, looking as if they were half frightened out of their wits. How Ralph pitied them! He listened eagerly to the questions that were put to the witnesses, and their answers; and he watched Jimmy and Bertie so closely that he could read their very thoughts.

15. He knew just how bad they felt; and he was *sure* that, if they got clear this time, they would never be caught in that way again.

## III. *The Testimony.*

16. "Were you present at the meeting last evening?" the justice asked one of the witnesses.

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V. 13. "What modifies "*hurried*"?—" *begun*"?—V. 14. What modifies "*listened*"?—What modifies "*watched*"?—V. 15. What modifies "*bad*"?—What two adverbs modify "*would be caught*"?

"I was," he answered.

"Did the prisoners disturb the meeting?"

"They did. They kept rapping on the glass, and, finally, they *broke* the glass."

17. "How do you know that Jimmy and Bertie were the boys?" he asked.

"Because I went out to send them away, and found them on the piazza."

"Then you say that these two boys disturbed the meeting?"

"I do; I am sure of it."

18. "It appears to be a very clear case against you, boys," the justice said. "You are very young to begin to disturb meetings. Even if it was only a thoughtless act on your part, boys are beginning to be so rude in our village that it is high time to put a stop to such mischief. Now, boys, have you anything to say for yourselves?"

19. Jimmy and Bertie were now more frightened than ever, and Ralph could see that they were trying hard to keep from crying.

20. "Have you any one to speak for you?" asked the justice.

#### IV. *The Young Lawyer's Plea.*

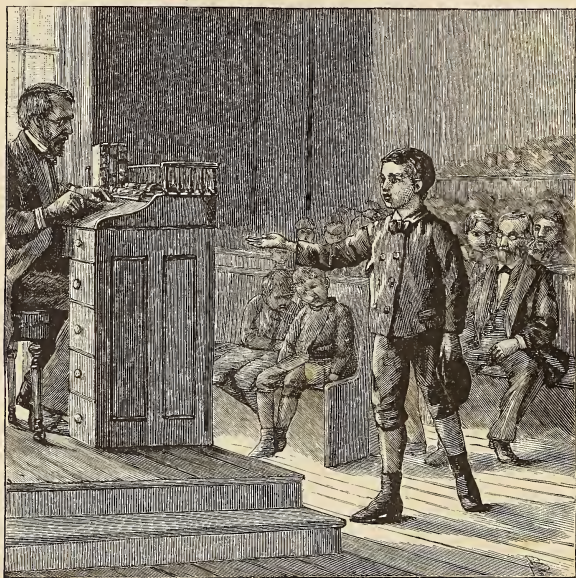
21. Ralph could stand it no longer; and, stepping forward, his cap in his hand, his eyes beaming

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V. 16. What modifies "*broke*"?—V. 17. "*Do know*"?—"to send"?  
—V. 18. "*Clear*"?—"young"?—"rude"?

with excitement, and, in his sympathy for the prisoners, seeming to forget where he was, he said,—

22. “Please, sir, I will speak for them if you are willing;” and, without waiting for the justice to reply, he proceeded,—



23. “Jimmy and Bertie would never do the like again. They are not bad boys. They knew it was wrong to disturb the meeting, but they did not think. They *will* think next time. I am sure they did not rap on the window to disturb the meeting. It must have been for something else.”

24. At this, Bertie, looking up through his tears, said, in sobbing accents, "I rapped to Freddy Jones. I saw him in the room. I didn't think; and I fell against the window."

25. "Yes, that is it," said Ralph, "for Bertie will not tell a lie. I know he and Jimmy feel very sorry for what they have done, and will try to be good boys hereafter. Can you not try them if they will promise? This is the first time they have done so, and they will promise, I know they will." Then, turning to the boys, "Will not you, Jimmy? And you, Bertie?"

26. The boys both nodded assent, and the justice looked pleased, and astonished, and not a little puzzled. The hall was so still that the fall of a pin might have been heard while Ralph was pleading the cause of his school-fellows. The people were taken by surprise. They could hardly believe their senses.

### V. *The Acquittal.*

27. The justice was not long in deciding the case after such a plea. He simply reproved the boys for being so careless, gave them some good advice, and told Bertie that he must fine him twenty cents for the pane of glass which he had carelessly broken.

28. A kind-hearted old gentleman (it was Mr.

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V. 27. What adverb modifies "reproved"?—"careless"?—"had broken"?—V. 28. "Allowed"? (When?)

Bardou, the French gentleman) stepped forward and paid the fine for Bertie; and then the justice allowed the boys to go free, much to the joy of Ralph and many others.

## VI. *What the People Said.*

29. "That was the youngest lawyer I ever heard plead a case," said Mr. Harmon, after the court had adjourned.

30. "And the most impudent one," said Tom Downing's father, who seemed to feel quite a spite towards Ralph,—perhaps because Ralph was so much smarter and better than Tom. "If I had been in the place of the justice," he continued, "I should have kicked the little upstart out of the Hall."

31. "You wrong the boy greatly," replied Mr. Harmon, in a mild manner; for Mr. Downing was not a good-natured man at any time, and Mr. Harmon noticed that his breath smelt of whiskey.

32. "There is nothing of the upstart about Ralph," said another man. "He is a good boy, too; and I wish more of the boys were like him."

33. Probably Mr. Downing was the only man there that did not heartily admire Ralph for his manly and noble defence of his playmates.

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V. 29. What adverb modifies "*heard*" ?—V. 31. "*Wrong*" ?—  
V. 33. What two adverbs modify "*did admire*" ?











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